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CENTURY OPERA CO. TO OPEN WITH "AIDA"

Aborns Announce Répertoire for
Thirty Weeks of Season Be-
ginning September 16

Arrangements for the forthcoming season of grand opera in New York by the Century Opera Company, under the management of Milton and Sargent Aborn, have so far progressed that the date of opening and the order in which the various operas of the répertoire will be produced have been announced. In the répertoire selected for the first season there are thirteen Italian, ten French, nine German operas and one English opera. "Aida" will open the season on Tuesday evening, September 16.

The name of the Century Theater, in which the company will be housed, will be changed to the Century Opera House. This will be the second time the name of this building, originally the New Theater, has been changed.

Each Tuesday night during the season will witness the first performance of a different opera, and each opera will run for a week. According to the present plans, as announced by the Aborns, the opera will be given in English at each evening performance and the Wednesday and Saturday matinées up to the following Monday evening, when it will be performed in the language in which it was originally written. This arrangement, it is expected, will make possible a thorough test of the extent of public demand for opera in the vernacular.

Order of Productions

Following the opening week with "Aida" each of the following operas will be given a week's run beginning on succeeding Tuesdays: "La Gioconda," "Tales of Hoffmann," "Louise," "Madama Butterfly," "Romeo et Juliette," "Il Trovatore," "Königskinder," "Thaïs," "Lohengrin," "Jewels of the Madonna," "Lucia di Lammermoor," "Manon," by Massenet; "Bohemian Girl," "Carmen," "Tristan und Isolde," "La Bohème," "The Huguenots," "Tosca," "Lakmé," "Faust," "Tannhäuser," "La Traviata," "Cavalleria Rusticana" and "Pagliacci" as a double bill, "Samson et Dalila," "Rigoletto" and "The Secret of Suzanne" and "Coppelia" as a double bill. After these productions there will be a season devoted to the four music dramas of Wagner's "Ring," giving "Rheingold," "Walküre," "Siegfried" and "Götterdämmerung" within the space of two weeks, each work to have three presentations. Finally, beginning April 6, "Parsifal" will be given for a week. There probably will be five weeks more of grand opera and then ten weeks of opera comique, but the details of these additions are not yet settled.

The former Children's Theater on the Century roof will be used for the occasional production of operas such as "Hänsel und Gretel," "Königskinder" and "Cendrillon." As a step in making the Century a music center the offices and studio rooms in the Central Park West portion of the building will be rented to music and vocal instructors, while the proposed operatic conservatory will probably be quartered on the Sixty-third street side.

Meeting of Directors

The first meeting of the directors of the Century Opera Company was held May 15 at the offices of Finch, Coleman & Baird, No. 32 Nassau street. Edward Kellogg Baird was elected president, Otto H. Kahn first vice-president, Thomas W. Lamont treasurer and Edward R. Finch secretary. An executive committee of five directors was elected. They were Edward K. Baird, Otto H. Kahn, Thomas W. Lamont, George A. McAneny and Capt. Philip M. Lydig. The continued interest of the City Club in the company is assured by reason of the fact that nine of the twelve direct-



—Photo by Davis & Sanford.

HENRY HOLDEN HUSS

Distinguished American Composer, Who Was Conspicuously Honored This Season by Ysaye, Who Performed His Sonata for Violin and Piano in New York. (See Page 13)

ors so far elected are members of the City Club.

That there is general public interest in the new opera company is demonstrated in the large number of communications received at the office of President Baird, of the Board of Directors, in connection with the subscriptions to the company's \$300,000 stock, now more than half sold. With the subscriptions came replies to an inquiry of the opera committee of the City Club, made to ascertain popular taste in opera. "Aida" received the most votes and then came "Tristan und Isolde," "Lohengrin," "Madama Butterfly" and "Die Walküre." The character of the letters indicated that people of the wage-earning classes, as well as well-to-do patrons of opera were interested in the project.

In an interview given out last week the Aborns set forth ways and means by which they will carry out their ambitious program.

Three Sets of Principals

"We expect to have three sets of principals," Milton Aborn said. "There will be no stars, no 'firsts,' but we will endeavor to have three complete casts for

each opera of as nearly equal excellence as is possible.

"Our orchestra will consist of fifty-five, save in the case of the heavier works, when it will be increased to sixty-five. The chorus will number one hundred, and the ballet will number twenty-five."

"None of the principals at present singing in the various Aborn opera companies will be members of the Century Opera Company. I shall go abroad in June to close contracts now pending with American singers. You see there are quite a number of good American singers abroad who have been a bit too high-priced for our regular ensemble but who will fit nicely into this new opera scheme, and these we shall engage. Rehearsals will begin in the late Summer and we expect by the time of opening to have about ten operas ready."

"I cannot give you the names of any artists that are to be heard. It is true that we are considering engaging Josef Pasterнак, Russian conductor, who was at the Metropolitan, and there has been some talk about engaging Mr. Sturani, who conducted at the Metropolitan last season. But

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HAMMERSTEIN JIBES AT METROPOLITAN

Eagerly Accepts Invitation to
Legal Battle Over Famous
Ten-Year Opera Contract

It is to be war between Oscar Hammerstein and the Metropolitan Opera Company. That is indicated in a letter sent to Mr. Hammerstein on Thursday, May 15, by R. L. Cottet, secretary of the Board of Directors of the Metropolitan, and by Mr. Hammerstein's prompt response submitted on the following Monday. The Metropolitan announces its intention of instituting legal proceedings to force Hammerstein to stick to his agreement made in 1910 to remain out of the operatic field of New York for ten years and Hammerstein earnestly invites the Metropolitan to go ahead. He said he welcomed an opportunity to try the issue in the courts, and the sooner the better.

Mr. Hammerstein gave out last Monday the text of the letter he had received from the Metropolitan and of his answer to it. The Metropolitan's letter follows:

"The newspapers have recently published several statements purporting to emanate from you to the effect that you intend to produce grand opera in New York next season, notwithstanding our refusal to comply with the request contained in your letter to us dated November 29, 1912, that we consent to such a modification of the contract of April 16, 1910, as would leave you free to produce grand opera in English in New York."

"We accordingly take the precaution of reminding you of the existence of the contract of April 16, 1910, under which, in connection with the sale of your operatic property and good will, you agreed unconditionally that you would not produce or be connected with the production of grand opera in New York for a period of ten years. We also notify you that if your intentions are correctly reported in the public press and you take steps to carry out these intentions we shall at the proper time institute the necessary legal proceedings for the enforcement of the above mentioned contract."

Here, in part, is Hammerstein's reply:

"Your registered letter of the 15th I have received. Your reference to my communication some months ago was wholly unnecessary. I have not forgotten the raw, if not uncouth, way in which you responded to my request made in terms of deference and gentility."

"The contract you refer to, you broke before the ink was dry. The fundamental intent and purpose, the whole morale, indisputably embodied in this contract, was a division of territory for grand opera purposes. I was to leave New York, Philadelphia, Boston and Chicago to you. You were to leave the rather narrow field outside of these cities to me. The wording of the whole, constructed by your clever attorneys, was for the purpose of evading the Sherman act. Immediately after signing of the contract, you arranged and contracted to give opera in a dozen or more cities annually at longer or shorter periods; and when last Fall I made an effort to make use of my privilege, form a circuit of opera houses and the presentation of grand opera I found my territory occupied by you."

"The conduct of grand opera is my profession. You are trying to take from me the power to execute the same. For the concessions I made you paid me nothing. You bought the great Philadelphia Opera House, costing me, bills of cost rendered, \$1,250,000, paying me \$800,000 after deducting a mortgage of \$400,000. This is the only sum of money I received from you; without any further payment, but as a computation of value ceding me the territory outside of New York, Philadelphia, Boston and Chicago, I gave you \$360,000 worth of costumes and scenery, sole rights

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SOPRANO TAKES MANAGERIAL REINS

Yvonne de Tréville Now Directing Her Own Publicity and Advertising Campaign—Unlucky Thirteenth No Day for Interviews or Business Transactions, Insists This Superstitious Singer—How She Overcame Antipathy to Telephones and Lost an Accent Acquired Through Long Residence Abroad

WOULD Yvonne de Tréville allow herself to be interviewed on the thirteenth of the month? By all the prophets, no. Mayhap on the twelfth or the fourteenth, but on the unlucky thirteenth—never!

"Other people may collect souvenir spoons or curios," explained Miss de Tréville, "but I'm a collector of superstitions. Wherever I go I seem to absorb a new superstition—in Egypt one idea and in Russia another—and as I've sung in many, many countries you can imagine the number of superstitious fancies that are clinging to me. Almost every one 'knocks on wood' and refusing to walk under a ladder is only common sense, but there is one thing about which I have decided objections and that is transacting anything important on the thirteenth of the month."

In proof of this belief the coloratura so-

couraging, but nowadays what a difference! I found eventually that I couldn't get along without a 'phone, and the first thing that I did after reaching town this morning was to attend to some of my affairs by telephone."

Not "Mister Trayville"

More than a little difficulty had been experienced by the soprano in informing the switchboard girl at the other end of the line just who she was. She had murmured "Miss de Tréville" with various inflections and in several keys, until, in sheer desperation, she ejaculated, "Oh, it's Miss Tréville," with the accent emphatically on the final syllable. That purely American pronunciation of her name effectually turned the trick.

"That is generally my last resort," added the prima donna, "for when I try to make people understand my name over the 'phone they are apt to ask, 'Who is it—Mister Trayville?'"

It was then remarked that this American singer had entirely lost the slight foreign accent which she had brought back after her long European stay. "Yes," she answered, "and, believe me, I worked hard until I got rid of it. The strange part was that I wasn't aware that I spoke with any accent until my friends told me. During my nine years in various countries of Europe, practically the only person with whom I spoke English was my mother, and I always used my own tongue with her, so that I wouldn't forget it in the least. I speak five other languages, and having used them so generally it was just as natural for me to come back home with an accent as if I had been a foreigner. When I discovered that I had this accent you may be sure that I kept on 'erasing' the foreign pronunciation until I had lost it entirely.

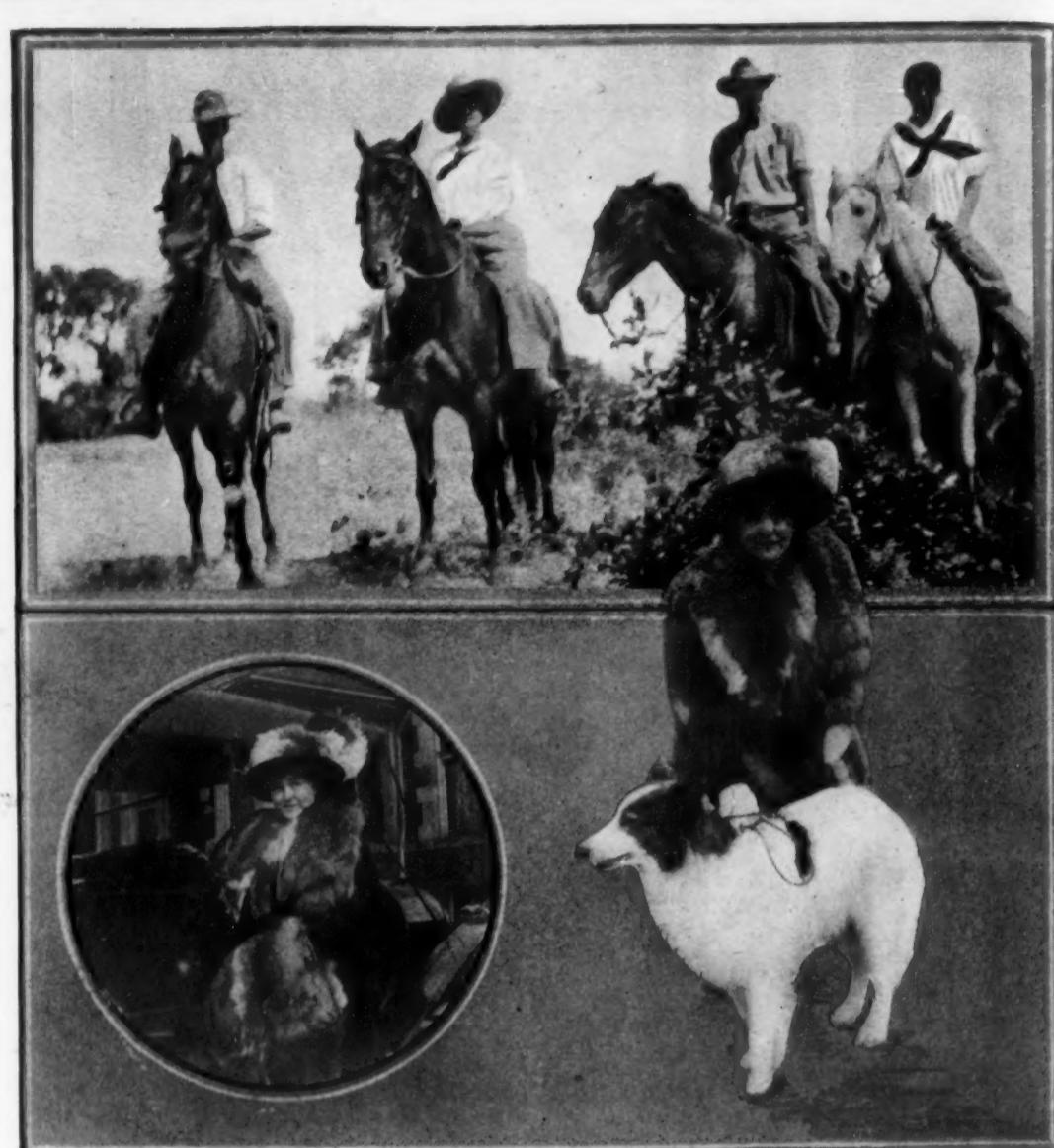
Miss de Tréville's earlier reference to her stenographer brought to light the fact that this feminine artist is to be her own manager during the coming season and that her affairs are to be directed from her house in Elizabeth, N. J. The soprano had come to New York on this May morning to supervise some of her business arrangements, and her good friends, Mr. and Mrs. William Wade Hinshaw, had loaned her their apartment as an impromptu New York office, while the baritone and his charming wife were packing up, preparatory to leaving for Mr. Hinshaw's participation in the Ann Arbor festival.

In outlining her plans as a singer-manager Miss de Tréville wished to make it clear that she was not taking this step with any intention of reducing the cost of concert-giving through the elimination of commissions to managers for engagements. Instead, she insisted that she was very glad to pay the customary fee to any such managers as might arrange bookings for her. Her purpose in "going it alone" in the managerial field was that she might be able to direct her advertising and publicity campaigns along her own lines.

Her Many Accomplishments

That her ideas are likely to be of practical value was shown by her version of the concert artist's printed "advance agent," the circular, to the preparation of which the little singer declared that she had devoted a full six weeks. The buyer of musical wares would be attracted at once by the color portrait of Miss de Tréville on the cover, which gave a much better idea of her appearance than any mere black and white photograph. The water color sketch for this "cut" had been made by the soprano herself, and she confessed that this was a phase of art which she had formerly followed with eagerness, only to give it up somewhat as she became more devoted to music. She is also an able harpist, as her audiences have found from her harp accompaniments to her encores, and her teachers were Maud Morgan and Hasselmans. With Richter she studied the violin. Auditors at her New York recital were kept in ignorance of the fact that she wrote the program notes for this event, but program annotating is also one of her accomplishments.

After the musical purchaser has gazed at the attractive water color likeness of the soprano, as reproduced in her circular, she has arranged that he shall have a definite statement of her répertoire. This includes, of course, the Proch Theme and Variations, with which she has aroused so many of her American audiences, and the "Bell



"Off Duty" Snapshots of the Soprano: Above, An Interrupted Gallop in the Grand Canyon, Arizona; Miss de Tréville the Second Figure on Left; Below, Ready for a Motor Spin in Detroit, and the Singer with Her Thoroughbred Collie, "Silver Knight"

Song," from "Lakmé," which she declares to be her favorite operatic rôle.

"I was coached in this music by the veteran Jules Dambe, who, I believe, conducted the opera for Délibes himself. Mr. Dambe also gave me the unpublished coda to the waltz song from 'Dinorah,' which was written by Meyerbeer for Mme. Miolan-Carvalho, who created the part. I shall also sing the Queen of the Night's scene, from 'The Magic Flute,' in its original key, something that is attempted by few singers. Christine Nielsen, although she broke on the high F, was determined to sing it in this key, so the manager suggested to the conductor that he transpose the music a little bit lower and never let Nielsen know about the change. In this transposed form Nielsen finished the scene without difficulty and she exclaimed triumphantly to the conductor, 'Did you hear me sing that F? I told you that I could get through it all right!'

Reincarnating Famous Singers

"Another interesting number which I shall do is Meyerbeer's 'Mad Scene' from 'Camp of Silesia,' with an obbligato of two flutes, as it was sung by Jenny Lind. I have been studying up on this great singer, by the way, and I am going to make her a feature of a costume recital program which I am preparing for next season. It is to be called 'Three Centuries of Prime Donne.' For the first I shall probably take Sophia Arnauld, of the Louis XIV period, with music by Lully. Next I am to be Jenny Lind, with a costume of 1850. I already have the costume, have tried it before the mirror and have 'made up' to look as much like her as possible. The last prima donna is to be Yvonne de Tréville, and as myself I shall wear the best-looking gown that I can find in Paris."

This choosing of her costumes, by the way, is a point to which Miss de Tréville gives special attention, as she is most particular as to their correctness. For instance, in the costumes of her favorite "Lakmé" rôle she has the real Indian embroideries and materials, having sent to India especially for them. In this rôle she also wears an Indian shawl, sixty years old, given to her great-grandmother by Queen Victoria.

Having settled the immediate details of her first season as a singer-manager the prima donna leaves for a trip to the Pacific Coast. "I have been so sorry that I have not been able to visit this great part of the country," she testified, "during my present stay of six months in America or my two months of last season. So I am going out there on a pleasure trip, just to see the West, for one cannot get a real idea of what a country is like when one simply goes from hotel to concert hall and back again, being careful all the time of one's precious throat."

In Demand as "Guest Artist"

"Back to Europe I go in the early Summer, back to my home in Brussels and to

some gala opera performance at Vichy in August, besides some concerts in Ostend. Appearing as 'guest artist' in Europe is quite a simple affair compared to America's complex concert system. When I get to Brussels I merely send word to the managers that I am to be in Germany during such a month, in Austria the next, and so on. Then those managers who find that my appearance will fit in their schedule notify me that they would like to have me for such and such a time, and there you are. Here in America things are much more involved, and you'll find me next Fall back in Elizabeth, holding forth as 'Yvonne de Tréville, Manager of Yvonne de Tréville, Coloratura Soprano.' While my stenographer and I are attending to the details of my October-to-March tour No. 62 De Hart Place is a very busy place, indeed. Why, I even got up at four this morning to jot down something that I wanted to mention to you."

Here the alert business woman and piquant singer checked off items rapidly on a list.

The de Tréville eyes were all a-twinkle as she announced, "That is all I have to say—so my manager tells me." K. S.C.

A MINER-COMPOSER

London Discovers a Collier Who Has Written 130 Hymns

Living with his wife and children in John street, Bargoed-a-Glamorganshire village, is a collier-composer, who, according to the London correspondent of the New York Times, has written the words and music of 130 hymns and thirty songs. These are known and loved in almost every Welsh homestead. His name is David Jones, and he is thirty-nine years old. Since his boyhood he has worked in the pits, thinking out the tunes of his hymns as he picks out the coal in the darkness of the mine. Nearly 40,000 copies of his hymns and songs are sold every year.

"I started work in the mine when I was twelve years old," he said, "and even then I always wanted to be a musician. I used to fancy I could hear beautiful musical sounds when at work in the coal pit. Not until 1898, when the great coal strike was on, did I begin to write down music. I managed to have two years' musical training at that time, but otherwise I am quite self-taught.

"Curious as it may be, I think I have done my best work when in trouble. In 1908 my little girl Winnie died, and I wrote a hymn called 'Beautiful Home,' which I think most people like very much."

Jones is now his own music publisher, the hymns and songs being printed for him by a firm in Leeds. Some of the four-part anthems printed for Welsh festivals and choral contests are astonishing for a man who is practically self-educated.

"My greatest ambition is to be one day the conductor of a great orchestra."

CENTURY OPERA TO CREATE ITS OWN PUBLIC, SAYS BAIRD

Chairman of Board of Directors of New Company Does Not Regard It as a Competitive Enterprise—Finish of Ensemble to be the Chief Aim in the Productions—Fitness of the Aborns for Their Posts at Head of Company

THE atmosphere of artistic ideals can scarcely be said to be fostered in the average New York law office. And the nearest approach to questions of a musical nature in an environment of the kind is probably brought about through legal discussions of the details of artists' contracts or matters of a similar character. Yet there is to-day one lawyer's sanctum in which a project purporting to be ideal in its aims and scope is undergoing its inception. The office of Edward Kellogg Baird, of the legal firm of Finch, Coleman & Baird, at No. 32 Nassau street, is this more or less exceptional locality. Operatic matters form the topics of many a telephone conversation during the course of the day, while desks and tables are laden with papers that a casual glance will show to be filled with matters dealing with some phase or other of the founding of an operatic institution.

Mr. Baird is president of the Board of Directors of the City Club's proposed Century Opera Company. He is a personage of decidedly laconic proclivities, has the faculty of answering all questions in a very few words and vouchsafes not a jot of information beyond just what has been asked for. Mr. Baird is not a musician, in the strictest sense of the word. He sang a little at one time, he admits, and he has been attending operatic performances for something like twenty-eight years. As a result of this long opera-going he feels himself well grounded in the understanding of all the principles that underlie efficient operatic representation.

The attitude of Mr. Baird towards the City Club's scheme is one of absolute confidence in its success. "The Century Theater has been leased for a period of three years," he said to a representative of MUSICAL AMERICA a few days ago. "For three years opera will be given there regardless of whether the financial outcome be one of profit or of loss. I do not look upon the enterprise as being in any sense of a competitive nature. We shall proceed on our way regardless of what the Metropolitan or Mr. Hammerstein may be doing. Our idea is to create a public that will be interested primarily in the opera as such and in the ensemble rather than in individual stars. In this we shall merely be emulating the German system, and Germany is the greatest opera-giving nation in the world."

Creating a New Opera Public

"A very large part of the public that now attends the Metropolitan performances goes to the opera house for the express purpose of hearing a certain singer. It does not necessarily follow that we shall change that condition or wean the public away from the Metropolitan. I think we shall have no trouble in creating a new opera-going public. Conditions seem ripe for such. The interest in the present scheme is amazing and it is increasing day by day, as it were. Subscriptions come pouring in. Yesterday alone we took in \$7,000. We are being deluged with cards from various people who are taking advantage of our offer to make up a répertoire out of those operas for which there is the greatest demand. The idea of giving operas exclusively in English has been abandoned, but operas in the vernacular will figure on our list as well as those in German, French and Italian."

"As I said, we shall make finish of ensemble the paramount consideration. But, though there will be no enormous salaried



Edward Kellogg Baird, Chairman of the Board of Directors of the New Century Opera Company—Mr. Baird Is a Lawyer and an Opera-Goer of Twenty-eight Years' Standing. He Is Shown Herewith in His New York Law Office

stars we shall have only first-class artists. I do not think it true that New York will listen only to singers whose reputations have already been established elsewhere. At all events this will afford an opportunity of proving it. And it will give the native singer an unparalleled chance for advancement. There are wonderful voices everywhere to-day just waiting to be found. The fact that they are not at the Metropolitan does not imply that they do not exist. Why, Frieda Hempel was a great singer ten years ago and Metropolitan patrons knew nothing of her. And one could mention plenty of others who were artistically great before they appeared there. It is idle to suppose that the Metropolitan has enlisted the services of the only singers in existence worth listening to.

Century Theater's Acoustics

"No better house than the Century Theater could have been found for our purpose. Apart from its other advantages it is now acoustically perfect. Its acoustics were formerly unfavorable, particularly in respect to spoken words. But since

changes were made several years ago the place is flawless for musical performances. I have tested it myself from every part of the house and have come to the conclusion that it leaves nothing to be desired.

"I consider that in the Messrs. Aborn we have two managers of exceptional skill. Of all the European and American managers who applied for the position they were the best qualified to fill all requirements. They have done more for popular-priced opera in this country than any other. The weak points in their productions have been in connection with the mounting. That difficulty will be obliterated with us, for the Metropolitan is to lend its scenery, properties and costumes for a purely nominal sum designed to cover wear and tear. As to whether we shall employ artists who have sung in the Aborn productions I can only say that we are to have first-class singers. And those of the Aborn singers that answer this description may, of course, be engaged. But there will be no exchange of artists with the Metropolitan."

H. F. P.

CENTURY OPERA CO. TO OPEN WITH "AIDA"

[Continued from page 1]

These details have not been settled and will not be for some time.

"There will be no changes in the auditorium of the Century Theater save that the orchestra pit will be raised to make the sound more brilliant.

Scale of Prices

"Our scale of prices will be \$2 a seat for the entire lower floor and fifty cents a seat for the entire top gallery, the rest of the house being scaled between these two.

These will be the night prices, and at matinees they will be cut in half, the highest priced seat being \$1 and the lowest twenty-five cents. Then we hope to make features of the Sunday night concerts, engaging concert artists as soloists in addition to singers from the regular company."

The Aborns think they can accomplish all this and still (despite the fact that the promoters of the enterprise expect a \$150,000 deficit the first season) show a small profit at the end.

Wagner Festival at Wanamaker Auditorium

On Tuesday afternoon, May 20, a "Wagner Festival" was begun at the Wanamaker Auditorium, New York, under the direction of Alexander Russell. The fes-

tival in commemoration of the hundredth anniversary of the "master of Bayreuth" lasted for five days, the artists taking part including on Tuesday John Barnes Wells, tenor, and Jacques Kasner, violin; Wednesday, Lena Conkling, soprano; Paul Kéfer, cellist, and P. K. Van Yorx, at the Angelus; Thursday, the Volpe Symphony Orchestra, Arnold Volpe conductor, and William J. Henderson, music critic of the New York Sun; Friday, Edna Dunham, soprano, and Jacques Kasner, violin, and on Sunday, Clifford Cairns, basso, and the Madrigal Club of New York, Alexander Russell conductor. On Tuesday and Saturday William Flint lectured on the life of the composer.

A full review of the festival will appear in next week's issue of MUSICAL AMERICA.

SAYS CARUSO'S VERY BONES ARE MUSICAL

London Expert Pronounces the Tenor Unique as a "Singing Machine"

LONDON, May 19.—As a "singing machine" Caruso is unique among tenors, according to Dr. William Lloyd, a famous throat specialist and fellow of the Royal Society of Medicine, who has been examining the tenor's throat since his arrival in London to sing at Covent Garden. "Caruso's very bones are musical," says Dr. Lloyd. "For instance, if you tap one of his knuckles smartly with your forefinger it gives out a higher pitched, more resonant tone than do the average person's knuckles." Dr. Lloyd says that Caruso's throat is at present in perfect condition and that all traces of catarrh have vanished.

"Caruso combines to a greater extent than any other singer I have ever examined the physical characteristics necessary for perfect production of vocal sounds in almost unlimited volume," declares Dr. Lloyd.

"One of the most striking single features is the abnormal length of the vocal tube. The distance from his front teeth to the vocal cords is at least half an inch longer than that in any other great tenor I know. This is a scientific fact, accounting to a great extent for his extraordinary compass, pitch and volume of voice."

"Another point is the extreme length of his vocal cords, which are at least an eighth of an inch longer than those of any other tenor that I have ever examined."

"The quality of the material composing the back of the throat, the nose and the cavities above the larynx has an important effect on the quality of the sounds produced by the voice just as the quality of the wood in a Stradivarius violin accounts for its superiority of tone."

"His phenomenal chest capacity is another physical attribute which goes toward the production of a unique singing machine."

"Then again his vocal cords seem to be gifted with extraordinary vibrative qualities. This characteristic is all important for tenors, for the higher the note the more rapid must be the vibration of the cords. Caruso when singing his wonderful C sharp reaches the phenomenal rate for a man of 550 vibrations per second, although in a soprano the vibration is much higher, Tetrazzini, for instance, registering on a high note 2,200 vibrations a second."

"The secret of Caruso's possession of the volume and the roundness of sound of the basso combined with all the tenor's tones lies, in my opinion, largely in his epiglottis, which has the great thickness and width at the base which one finds in bassos or baritones, and yet the upper third is exquisitely fine and delicate, the whole organ acting, therefore, as a unique sounding board."

New York Women's Orchestra Begins Concert Series

The Women's Orchestra of New York, organized and managed by Kathryn Reisinger Smith and conducted by Martha Johnstone, gave the first of a series of concerts on May 6 at the Hotel Netherland. Several popular numbers by Chopin, Pergolesi, Handel and Tschaikowsky were creditably rendered. The Spanish pianist, Elena de Olloqui, aroused enthusiasm by her interpretation of Liszt's Rhapsodie, No. 6, and Chopin's Ballade, G Minor, while Mrs. James displayed a very fine soprano in Hücke's "J'ai pleuré en rêve" and Hildach's "Spring," Harriet Holly and Mrs. Florence Wessell proved efficient accompanists.

New Quarters for Von Ende School

The Von Ende Music School of New York announces that beginning in the fall it will occupy new and more commodious quarters at No. 44 West Eighty-fifth street. This is the site of the former Nippon Club and the building will be reconstructed to meet the requirements of the school. Herwegh Von Ende, director of the school, last week signed a three years' contract with Ludwig Hess, the German lieder singer, re-engaging him as a member of the faculty.

Dr. Waldemar Staegemann, the prominent Berlin actor, who has gone over to the lyric stage, recently sang the Count in "The Marriage of Figaro" at the Dresden Court Opera, with considerable success.

ANN ARBOR FESTIVAL DOUBLES ITS PUBLIC IN NEW HILL AUDITORIUM

Seat Sale for Five Concerts Exhausts Capacity of Hall Twice as Large as Old Home of These Events—Stock Orchestra Plays Memorial to Donor of Building and Conductor Stanley Composes Hymn of Praise for Occasion—Choral Union Presents Painting of Its Conductor to University—Eight Visiting Artists Make Admirable Contributions to Programs.

ANN ARBOR, MICH., May 17.—The twentieth annual May Festival, under the auspices of the University Musical Society, was brought to a triumphant close to-night with a program in honor of Wagner's centenary. The festival this year was a most significant event, for it marked the opening of Hill Auditorium, one of the

The "Laus Deo," a hymn of praise written in gratitude to the donor of the hall, is one of the best things Mr. Stanley has ever composed, and it was received with enthusiasm. It is replete with melody, splendid in its musical development, and was painstakingly performed by the chorus. The work is in three parts, the first consisting of a successful working over of a previous composition, the second a beauti-

swept the audience off its feet, and the applause was thunderous. After singing the "Pagliacci" Prologue in a superlative manner, he added two favorites, the "Largo al Factotum," from "The Barber of Seville," and the Toreador song from "Carmen." Even the orchestra men and Conductor Stock joined in the applause. Mr. Amato gave his encores with a delightful willingness, and after the audience knew

The "Die Meistersinger" scene, with M. Murphy as a tellingly lyric Walther, M. Hinshaw as the sturdy Hans Sachs and Henri Scott as a resonant and dignified Pogner, was the final number of the festival. Between the two Wagner excerpts the orchestra played the "Song of the Rhine Daughters" and the "Funeral March" from "Götterdämmerung."

On the advice of Mme. Schumann-Heink, Ada Grace Johnson, of the school of music, will go abroad next September to study for opera. Miss Johnson sang for Schumann-Heink and the contralto advised that she study with Jean DeReszke, and not only gave her a personal letter to that teacher, but arranged to meet her in September and take her directly to him.

In Lighter Moments

One little three-year-old girl in Ann Arbor had become a staunch admirer of Mme. Schumann-Heink, and on Friday afternoon it was discovered that when she is asked the question, "Who lived in the Garden of Eden" her reply invariably is "Adam and Schumann-Heink." When she was taken back of the stage to see the famous singer, she promptly imparted this startling information to her, and "Madame" was greatly amused. The contralto took the child on her lap, talked with her for a long time about her doll family, and told her all about her own boys and girls.

The most conspicuous thing about the great contralto on this visit was a huge pin from the Culver Military Academy, which one of her sons is now attending, and in honor of this decoration Mme. Schumann-Heink greeted everyone with a military salute.

An elderly lady who evidently does not realize the importance of an orchestral conductor, called up the box office after one of the performances and made this remarkable request: "I couldn't see the soloists last night, for Mr. Stock stood right in front of them. Can't he be eliminated?" The box office man assured her that such a thing would be fatal to the success of the concert, but she went away very much dissatisfied.



Chorus of Four Hundred School Children, Photographed at the Friday Matinée, with Albert A. Stanley as Conductor

finest buildings of its kind in this part of the country, and it also marked the twenty-fifth anniversary of Albert A. Stanley's coming to the University of Michigan as professor of music.

In commemoration of this latter event the Choral Union, which has been under Prof. Stanley's direction ever since its organization, presented to the university a handsome oil painting of its leader. The presentation was made directly after the chorus of 300 voices had sung the "Laus Deo," which was composed by Prof. Stanley especially for the opening of this festival. The portrait will be hung in the Stearns room of the auditorium, where the great Stearns collection of musical instruments will soon be placed.

The new auditorium was the gift of the late Arthur Hill, regent of the university, and there was an impressive moment at the last concert, when audience and chorus rose to their feet and stood in silence while the Chicago Symphony Orchestra played the Funeral March from the "Götterdämmerung" in honor of his memory.

The auditorium seats over 5,000, and it was filled to the limit of its capacity for every one of the five concerts of the festival, and for this highly satisfactory state of affairs the praise should go to Charles A. Sink, secretary of the University School of Music, who has the management of the festival entirely in his charge, and whose splendid business ability and excellent arrangements throughout made everything go smoothly.

A Tireless Promoter

Mr. Sink had been advertising the 1913 festival strenuously for a year, for he knew that the task of exactly doubling the attendance was no easy one. Old University Hall, which had been the home of the festivals for twenty years, held exactly 2,500 people, and it was gravely doubted by many whether the new hall would be filled this year, but the indications are that the festival has outgrown its new quarters before it has fairly been installed in them, for the demand for seats exceeded the supply by several hundreds.

In the opening concert on Wednesday night Mme. Marie Rappold was the soloist, and she made an impression which will long be remembered in Ann Arbor. She was received with delight by the big audience, and her contributions to the program were "Dich theure Halle," from "Tannhäuser," in which her delivery was notably brilliant, and the "Ave Maria" from the "Cross of Fire," by Bruch. Mme. Rappold was obliged to add two extra numbers, so insistent was the applause.

The concert was opened appropriately with Wagner's "Huldigungsmarsch," followed by the Prelude to "Die Meistersinger," which was played flawlessly by the orchestra. Frederick Stock also gave the Beethoven Symphony in C Minor an interpretation of matchless dignity.

ful pastorale and the third a difficult section for two choruses. The work ends with a choral of great breadth and dignity, "Alleluia," sung in unison by the entire chorus. The concert closed with the "Academic Festival" of Brahms.

Again on the second night was the hall filled to capacity, and the chorus presented in a most finished manner Verdi's "Requiem." Mr. Stanley's conducting was masterful, and the chorus responded excellently. The pianissimo effects were wonderfully shaded, while in the splendid climax of the "Sanctus" the chorus rose to a superb volume.

Schumann-Heink a "Requiem" Star

Perfect smoothness and control was manifested by Florence Hinkle, who sang the soprano part. Her voice is gloriously clear and pure and her high tones were delightfully free. Mme. Schumann-Heink, who sang the contralto rôle, won her usual tremendous ovation, for her art is forever young and incapable of decline. She is as noble an artist as ever and she made an inspiring appeal. The tenor rôle in the "Requiem" was sung with fine effect by Lambert Murphy, whose voice is one of the most satisfying tenors ever heard here. Henri Scott, the bass, fully justified the expectation which his reputation had aroused, for he is a sincere artist with a big, well handled voice of much beauty.

For the first time in the history of the festival a chorus of 400 children, exceedingly well trained by Mrs. Lulu Yingling Geddes, supervisor of music in the Ann Arbor public schools, had a place on the Friday afternoon program, singing Fletcher's little cantata, "The Walrus and the Carpenter." Prof. Stanley conducted, and he evidently enjoyed the whole thing as much as anybody, while it was patent that he is a prime favorite with the children.

Mme. Schumann-Heink was entirely at home with the youngsters, who gave her a "handkerchief salute" as she appeared for her number and applauded vociferously whenever they had a chance. Her acknowledgment of the applause was first to the children every time. She kissed her hands to them again and again, and after the concert she climbed up into the chorus seats and sat with her arms full of "kiddies," while a photographer took a picture of the chorus. Prof. Stanley and Mme. Schumann-Heink were each presented with huge bunches of lilacs by the juvenile choristers.

Thunder Applause at Amato

The climax of the festival was the magnificent singing of Pasquale Amato, who was the soloist at the Friday night concert. It seemed to the old festival goers that scarcely anyone had ever before created such a furore. The virility of the singer, his vigor and good humor, his great, resonant voice, and his art, which compasses so much intense emotion, fairly

that he would not sing again the roar of applause did not cease until he had bowed his acknowledgments many times. Even Amato's triumph, however, could not dim the glory of the orchestra, which took a prominent part in the program.

Notable Wagner Singing

After the magnificent Friday evening concert nothing seemed possible but an anti-climax on Saturday evening, but this concert proved even more satisfactory.



Active Figures Among the Festival Participants—Left to Right: Rosalie Wirthlin, Mme. Marie Rappold, Mme. Schumann-Heink, Prof. Albert A. Stanley, Mme. Rappold and Henri Scott

with some of the finest chorus work of the festival. With ease the difficulties of the "Lohengrin" first act were overcome, and Prof. Stanley conducted with precision and spirit. The cast was as follows: The King, Henri Scott; Telramund, William Hinshaw; Lohengrin, Lambert Murphy; Herald, Frederick Munson; Elsa, Mme. Rappold, and Ortrud, Rosalie Wirthlin.

Commendation of the highest sort is due to Mr. Hinshaw. A concert interpretation of highly dramatic rôles is no easy task, but Telramund lost not a whit, owing to Mr. Hinshaw's force and understanding. Mme. Rappold was an Elsa of pure vocalism. Frederick Munson, in the "Lohengrin" scene and Grace Johnson, in the "Meistersinger" third act, both of the Ann Arbor School of Music, delighted the audience by their excellent singing of minor parts.

In speaking of the new hall Mr. Stock said: "It is perfect in every way. There seems to be no flaw anywhere, and the acoustics are absolutely perfect."

INEZ R. WISDOM.

Stransky Not to Conduct in Europe

BERLIN, May 17.—Josef Stransky, conductor of the New York Philharmonic Orchestra, is at the Hotel Esplanade with Mrs. Stransky. They will soon leave for Italy. Mr. Stransky announces that he will conduct no performances in Europe, but will devote all his time to resting after his strenuous season in America.

Mrs. Mary E. Ostermayer, for many years soprano soloist in the Flatbush Reformed Church, died May 15 at her home, No. 533 McDonough street, Brooklyn.

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INDIAN ACTORS IN "HIAWATHA" PLAY

Vivid Moving Picture Version Pro-
duced in New York with R. S.
Pigott as Reader

ONE of the most interesting entertainments of the closing New York season was the picture masque, "Hiawatha," produced under the direction of F. E. Moore at the Berkeley Theater, opening on May 5 and closing two weeks later. This production was a version in motion pictures of the play, which Mr. Moore has presented in recent years in various parts of the country. The play is acted by Indians with the assistance of Robert Stuart Pigott, favorably known as a reader and singer.

The plan of the performance as heard at the Berkeley consists of four reels of films of splendidly vivid motion pictures, which are shown simultaneously with Mr. Pigott's reading of the poem, abridged by him so as to coincide with the movement of the pictures. Mr. Pigott has made a special study of the Longfellow epic and his delivery of the lines is notable, his enunciation being unusually fine and distinct and his voice a resonant organ which he uses admirably. To fit the situation he introduces two Indian melodies, one in the first part and one at the end, the latter being an old Seneca chant. Particularly fine was his delivery of the "Famine" and the "Departure," in which he made his lines carry with poignant effect.

Taking up the various incidents of the poem the pictures show them graphically, among the best being the forest scenes, the famine scene and the departure with which the story closes. Color effects are introduced with appropriate results. Mr. Moore has had special music composed for the production by John Braham. This music was not used at the Berkeley production, but early in June, when the play is given in the open at Fieldston, Riverdale-on-the-Hudson, New York, under the auspices of the Women's Municipal League, it will be heard. The Indian company and Mr. Pigott will present the play there.



Scenes from the Picture Masque "Hiawatha"—No. 1, "The Famine"; No. 2, "The Coming of the Black-Robed Priest" (Mr. Pigott Is Seen Standing in the Canoe); No. 3, "Minnehaha"; No. 4, "Then They Buried Minnehaha"

It is deplorable that the audiences at the Berkeley performances were not larger, for the production is one of great educational

value and should have made a direct appeal to a much larger number of people.

A. W. K.

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KANSAS CITY BOWS TO COMPOSER BUSCH

Creative Gifts of Its Symphony Con-
ductor Come as Something of
a Revelation

KANSAS CITY, Mo., May 17.—It has taken several years for Kansas City to realize what the outside world and particularly the Scandinavian musical world has known for some time—that in its midst is a man who is writing some of the best music of to-day, which is being played by orchestras all over the country. But we were awakened to a full realization of these facts on Tuesday afternoon in the Shubert Theater when we listened to an entire program of the new compositions of our own Carl Busch. Among them were the cantata, "The Brown Heather," which was composed for the dedication of the Danish National Park in Copenhagen last August, at which time Mr. Busch was knighted by the king. It made a fine impression at that time. This was its first presentation in America.

Such a splendid work as it is, it will undoubtedly be hailed with joy by male choruses about the country. It is full of beautiful melodies and orchestral effects and gives excellent opportunities for tenor and baritone solos. It is divided into four parts, "The Brown Heather," with orchestral prologue, chorus and baritone solos; "Sunrise," also with an orchestral prologue, chorus and baritone solo; "At Sunset," which is given entirely to the tenor, is singularly Danish in character and has a beautiful melody, and "Consecration," a series of choruses with tenor and baritone solos in which material from the preceding parts is interwoven. The work reaches a splendid climax toward the close, followed by an epilogue by the orchestra in which the Danish National Song is heard in the French horn. Altogether it is a most impressive work, surpassing all of Mr. Busch's other cantatas.

The solo parts were taken by David Grosch, baritone, and Paul Lawless, tenor. Mr. Grosch was also heard in three songs, "In a Danish Rosegarden," "Sunset at Kokkedal" and "The Swimmer at Elsinore." These are all fine songs in which one notices particularly one phase of Mr. Busch's composing—in that the music is always descriptive of the text. Mr. Grosch is a very interesting singer, possessing both a good voice and fine musicianship.

Mr. Lawless did not make so much of the two wonderful Indian songs, "Forth with Cheerful Words" and "The Lost Taschasas." They are both profound compositions, offering splendid opportunities for interpretation. Clara Blakeslee played the piano accompaniments with good style.

Other orchestral numbers were "An Ozark Prelude," "The Chippewa Lullaby," a delightfully dainty thing; "A Chippewa Vision" and a rhapsody, "A Negro Carnival," based on negro songs and dances. It was a program remarkably varied in style to come from the pen of one composer.

Mr. Busch was given an ovation by the large audience, and the Kansas City Symphony Orchestra and Philharmonic Male Chorus added much to the success of the concert, inspired as they were by the significance of the occasion.

M. R. M.

GIVE OPERATIC PROGRAM

Riverside Choral Club Wins Praise at Second Concert

The Riverside Choral Club gave its second concert of the season, Friday evening, May 16, at the Carnegie Chamber Music Hall. Earle A. Wayne, the conductor, had promised the public an operatic program and he fulfilled his pledge by offering several exceptionally interesting selections.

The chorus was assisted by Ethel Whalen, soprano, Edmund A. Jahn, bass, and John R. Phillips, tenor. The accompanists were Florence M. Winselmann and Margaret I. C. Phillips.

The "Barcarolle" from Offenbach's "The Tales of Hoffmann," sung by the chorus, won immediate approval. It was repeated and still the audience demanded more of it.

The success of the evening was the closing number, a scene from the first act of "Cavalleria," by Miss Whalen, Mr. Jahn and the chorus. The conductor was liberal with his encores and the audience demanded one after every number.

Frances Roeder, the young American soprano, who is filling her first engagement at Covent Garden this season, is a great-niece of Robert and Clara Schumann.



Henry Hadley (Center), Charles W. Clark (Left) and Gordon Campbell in Paris

PARIS, May 10.—Henry Hadley, the distinguished American composer and conductor of the San Francisco Symphony Orchestra, is in Paris on his way to London, where, as already announced by MUSICAL AMERICA, he is to conduct the Lon-

don Symphony Orchestra on May 23. Mr. Hadley has a large circle of acquaintances in Paris and his time here was taken up by visits and reunions. Among his friends here is Charles W. Clark, the noted American baritone and teacher, in whose company Mr. Hadley spent many hours.

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A POOR SUCCESSOR TO
"THE CHOCOLATE SOLDIER"

Oscar Straus Far from at His Best in New Operetta, "My Little Friend," Just Produced on Broadway

Oscar Straus's "The Chocolate Soldier" was, from a musical standpoint, at least, one of the most delicious comic operas that have come to light since the days of Johann Strauss, Suppe, Millöcker, Lecocq or Gilbert and Sullivan. It was a foregone conclusion, therefore, that a good deal would be expected of his more recent work, "My Little Friend," which the Whitney Opera Company produced for the first time in New York at the New Amsterdam Theater last Monday night. Pleasant anticipations were ruthlessly nullified, however, long before the close of the first act. Apart from the undeniable beauty and richness of the scoring and the melodic charm of one or two numbers the music is scarcely worthy of so truly gifted a composer as Oscar Straus.

But even the weakness of the score is pardonable in comparison to the unbelievable stupidity and mortal dreariness of the libretto, which Harry B. Smith "adapted" from the German of Willner and Stein. It is difficult to understand how any individual with the slightest sense of astuteness could have brought himself to offer such drivel to even the most unsophisticated audience. From what the American "librettist" has done with it it is impossible, of course, to form any clear idea of the comic value of the original.

The music was exceedingly well played by a large and capable orchestra under the very able direction of Signor A. de Novellis. The conductor and instrumentalists were indeed the real stars of the evening. The stage performance was coarse, crude and rough. With the single exception of Leila Hughes, who has a light and fairly pretty soprano voice, the cast was inefficient vocally and otherwise. Such unfinished acting has not been seen on Broadway or thereabouts in a considerable time. Possibly when Straus's music is really sung it may be found of greater account than it now appears to be. H. F. P.

Sergei Klibansky Plans Trip Abroad

Sergei Klibansky, the New York vocal teacher, will sail on the *Lapland* on Saturday, May 31, for a Summer's vacation abroad. Mr. Klibansky, whose duties in New York are divided between his private studio and the Institute of Musical Art, has completed the most successful season he has had in America and has had many requests to remain here through the Summer and conduct vacation classes. Feeling, however, that he needs a rest, he will at the end of the month go to Paris and then to Switzerland, to get into form for his next season's work, as he returns early in September. While abroad Mr. Klibansky will visit two of his most promising professional pupils, Tillie Jansen, first soubrette at the opera, in Hamburg, and Robert Henry Perkins, a young American baritone now at the Darmstadt Opera.

Closing Concert of Morris Evening High School

At the closing exercises of the Morris Evening High School, New York, on Wednesday evening, May 14, the program contained several musical numbers. Among these were the playing of Gertha Van Blaricum, a young pianist, who scored the success of the evening in Chopin's Nocturne, op. 37, No. 2, and the Liszt Polonaise, being recalled so many times that she finally granted an extra, the so-called "Black Key" Study of Chopin. Miss Van Blaricum is a pupil of Albert von Doenhoff, the New York pianist and teacher, and her playing does him credit in every way. The other musical numbers were Faulkes's "Marche Solennelle," played by Harry Alton Russell, organist; a "Carmen," aria sung by Mattie Bell, and Sullivan's "Lost Chord," in which Robert Stuart Pigott, baritone, won a cordial reception.

Evan Williams to Teach This Summer

Evan Williams, who, though he is popularly known as a Welsh tenor, is really an American, having been born in Ohio, and having received his entire musical training in this country, has decided to spend the Summer at his home in Akron. Mr. Williams has received so many requests from all parts of the country for instruction that he has arranged to do a limited amount of teaching during June, July and August.

Hattie Clapper Morris to Sojourn Abroad

Hattie Clapper Morris, the New York voice teacher, and Martina Johnstone, the Swedish violinist, will sail June 7 on the *Oceanic* for a three months' stay in Europe.



M. H. HANSON

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Dear MUSICAL AMERICA:

Peccavi!

Last week, in commenting upon the banquet of the German Publication Society, at which the German Ambassador, ex-President Elliot of Harvard, President Hibben of Princeton and other equally distinguished men spoke, I referred to the toastmaster, Prof. Calvin Thomas, as belonging to Harvard. Some of my Harvard acquaintances have written to inform me that the honor belongs to Columbia.

I endeavored to poke a little fun at the good Professor, because, like many another interesting toastmaster, he, having declared that the speakers would be limited in time, he himself took up more time than all the rest put together.

Then, too, Professor Münsterberg writes me from Harvard that I positively misquoted him in stating that he had interjected a discordant note into the proceedings by referring in uncomplimentary terms to the celebration of one hundred years of peace between the United States and England.

Professor Münsterberg says in his letter that he did not speak a single word about the peace celebration at the banquet of the German Publication Society.

Evidently the good professor's memory does not serve him well. Herwegh von Ende, a musician of high standing, who sat at another table, agrees with me, as do others, that Professor Münsterberg distinctly referred to the celebration as being more appropriate if it were in honor of the peace which has existed between Germany and the United States for one hundred years.

So far so good. I admit that I did not stay to hear the whole of Professor Münsterberg's speech, and possibly may have been misled with regard to it by a friend who, however, heard him at the Peace Society's dinner at another hotel, and who spoke to me about it. I concluded that he referred to that part of the professor's speech at the German Publication Society's banquet, which I did not hear.

However, whether Professor Münsterberg made the particular remarks referred to at the German banquet or not he certainly made remarks of that character at the banquet of the Peace Delegates, for they were quoted and referred to, in not very complimentary terms either, in all the leading daily papers in New York City next morning.

So I would advise the good professor to look up the files of the papers and find out what he did say.

I yield to no man in my appreciation of Professor Münsterberg; indeed, I have quite a collection of his works in my library. I felt that he certainly should, with others, have made some reference to the great debt that this country owes to German composers, German musicians and German music.

And I also felt that in times when we are supposed to be making some progress in the humanities it is distressing to have so eminent a man as he is rousing feeling between nations. Certainly his remarks, whether he made them in one place or another, showed him to be an Anglophobe—as I think he should admit himself, if he is frank. Surely they come at an ill time when we have, as recent revelations in Berlin show, men in the highest positions deliberately manufacturing a war-like sentiment between Germany and France, while others have been trying equally hard to manufacture a war-like sentiment between Germany and England, and thus destroy the efforts of those who are doing all in their power to allay national animosities

and jealousies, and so prepare the way for ultimate international peace.

* * *

Well, if war has not yet been declared between Japan and the United States or between Germany and England or between Germany and France, it has been declared between Oscar Hammerstein and the directors of the Metropolitan Opera House, who have published a copy of a letter which the directors, through their secretary, Mr. Rawlins Cottet, have sent to Mr. Hammerstein, admonishing him that they will take all possible legal means to prevent him starting an operatic enterprise in New York City, Boston or Chicago, in breach of the contract they made with him, and according to which they state they paid him the large sum of \$1,200,000.

At the time I write you this Mr. Hammerstein's reply has not yet been made public.

It is undoubtedly that public sympathy will be with Mr. Hammerstein, as I said before, not only because he appears to be fighting against great odds in this matter, but because he did so much when he opened the Manhattan Opera House to put life into the whole operatic situation and must in all fairness be credited with a large share of the increased public interest in opera all over the country. It was through his opposition to the Metropolitan that not only the Metropolitan people themselves woke up, but that an impetus was given to opera in other cities, all of which has had a strong influence in creating the wonderful musical uplift which we have seen in the last few years.

On the other hand, it cannot be denied that there are many who think that a contract is a contract, and should be upheld by the parties concerned, if they act in good faith. Some point out that before Mr. Hammerstein started he wrote a letter to the directors of the Metropolitan, in which he requested permission to produce certain works in English, which he claimed would not, in any way, interfere with the productions at the Metropolitan.

Now if there was no contract, or the contract had been broken, as Mr. Hammerstein claims, why did Mr. Hammerstein write to the directors for permission to release him? Does not this letter, of itself, admit that there was a contract in existence, by which he was bound, as well as the directors?

Personally, I think the directors have got full value for the money they gave Mr. Hammerstein. They kept him out for over three years, during which time they have strengthened their own position till it is to-day practicably impregnable.

In the next place Mr. Hammerstein's competition will not greatly detract from the Metropolitan's income, while it is certain greatly to increase the public interest in opera. And New York, with its vast stream of visitors from all parts of the country coming to it every week, is fully able to maintain two, and perhaps three, opera houses, if the people generally get the opera habit.

* * *

The Aborns have made one excellent move in the direction of trying to find out what operas the public prefer, and in what language they prefer to have them sung. Hitherto opera has been given according to what the directors or the manager thought the public wanted, or ought to have. This position the Aborns are absolutely reversing and are taking energetic and comprehensive means to discover what the public taste in such matters really is.

So far it would appear, from the replies received, that the majority of people are in favor of opera in English. A large number, however, have stated their preference for opera in the language to which the music was originally composed. The Italians, naturally, have expressed their preference for Italian opera, while the Germans have expressed their preference for German opera.

The result of this has been that the Aborns already announce that they are going to give the majority of the performances in English, so that there will be a good test the coming season as to whether opera in the vernacular will be popular, and also as to how far the singers are willing to accommodate themselves to the new order of things.

The management of the City Club opera scheme reports that the stock of the company is already being taken by a large number of persons, and that such interest in the venture has already been shown as will insure its being a substantial success.

* * *

As the singers of the Metropolitan Opera Company are now all safe on the other side of the water I can, with propriety, refer to an incident which happened during the rehearsals of "Cyrano" which is not generally known and which illustrates one of the many difficulties under which both the singers and the conductor labor, not to mention the composer, when a new work is to be produced.

It seems that at one of the rehearsals Mme. Alda took a passage at a certain tempo. Mr. Hertz, who was conducting, insisted that it should be taken at an entirely different tempo. Mme. Alda refused to acknowledge Mr. Hertz's direction, who thereupon sent for the manager. Signor Gatti, who, as you of course know, is Mme. Alda's husband, came and heard the disputants. Then Signor Gatti laid down the law and Mme. Alda had to sing according to the conductor's direction.

Now, I bring up the point for this reason: While the conductor is responsible for the general performance, and therefore more or less for its success, the individual singer is also held responsible for the success of his or her rôle, and naturally artists of distinction, like Mme. Alda, object to become mere automata in the hands of the conductor. Being held responsible by the press and public for their part of the performance they naturally desire to make their parts successful.

They have their own ideas, their own conception of the rôle, which, as we know, often differ from those even of the composer, not to speak of the conductor.

Now, the natural and fair question arises, in how far should the artist surrender convictions to the direction of the conductor.

On the other hand, the conductor can very properly claim that unless his authority is supreme how shall he be held responsible for the general performance?

The differences of opinion between artists of experience and renown and the conductors are frequent and one of the main causes of friction at rehearsals, particularly when artists sing in performances of the same opera, but conducted by different conductors, each of whom often has very different and conflicting views as to tempi, nuances, "cuts," etc.

Then, again, a conductor may have distinct ideas as to which members of the company are most fitted for certain rôles. That also will cause friction. For instance, if in a certain rôle, as was the case last season with regard to the proposed performance of "Falstaff," Signor Toscanini believes that Mlle. Bori (whose real name, by the way, is Lucrezia Borgia and who is a most charming and capable artist of the first rank) should assume a rôle which had been played with most distinguished success by Mme. Alda, it is evident that there will be serious trouble.

One of the wonders to me always has been, in all the years that I have been hearing opera, how they ever manage to give a performance at all, with so many conflicting ideas and interests. That harmony does result ultimately shows that a good deal of the excitement, feeling, jealousy is natural to the work, and that these are finally merged in the ensemble when the curtain goes up, when all do their utmost to make the performance a success.

* * *

Before I leave this subject let me say that it seems to me as if, with regard to the conductor, the pendulum were swinging too much the other way. In former years the conductor played a wholly subordinate rôle, certainly to the prima donna and the tenor, and even to some of the other artists, especially if there was a great baritone.

It is only since the advent of such notable conductors of Italian opera as the late Signor Ardit, of German opera as Seidl, and Hertz and more recently of Toscanini that the conductor has virtually become a star, a position, indeed, which he assumes with our leading orchestral organizations, like the Philharmonic and the Boston Symphony, where it is no longer the orchestra but the conductor.

Are we not going a little too far in this direction?

Has not, for instance, the laudation and worship of Toscanini gone a little to the extreme, and is not the natural result to give that eminent and versatile genius an exaggerated opinion of his own importance? For, after all is said and done, he is not all there is to the performance. There are the artists, there is the orchestra itself, and finally let us not forget the composer and the poor libretto man!

And do you not think I am justified in saying this of the distinguished maestro, seeing that it has become customary for him to allude to anybody, from the highest to the lowest member of the company, whenever they happen to disagree with his views, as "*uno idiota!*"?

Did you know that the conductor was comparatively unknown before the time of Mendelssohn? The orchestra was led by the *concertmeister*, while one of the musicians would beat time with a paper roll.

Mendelssohn was one of the first—perhaps it was von Weber—to face the orchestra with a bâton.

Then it was that orchestral interpretation by the conductor had its start.

* * *

A smart girl is Lotte Tauscher, the daughter of Mme. Gadski-Tauscher, who sailed with her parents a few days ago. Lotte Tauscher is not yet nineteen, but many think that her voice will be as fine as her mother's, and that her talent will develop in like proportion. In fact, so marked has the young lady's progress been of late that her mother, who was at first opposed to Lotte's going on the operatic stage, has practically now given her consent.

One operatic necessity the young lady has already developed, namely, of being able to talk to the reporters and to say something sufficiently interesting to have them publish it.

"Evil-minded people," said the young lady before she sailed, "have abused the operatic as well as the dramatic stage; but from what I have seen while touring with my mother I am convinced that the social circle of the critics needs more attention than the circle of which singers and actresses are members."

As a starter this is not bad—indeed, it is almost worthy of Mary Garden!

How many paragraphs and articles could be written on the comparative morals of the critics and the criticised?—whether the critics be newspaper critics or society critics, or whether the criticized be artists, musicians, actors, actresses—or just common ordinary people—like

Your poor
MEPHISTO.

LONDON PAYS DOUBLE FOR CARUSO'S "CANIO"

Sold-Out House for Tenor's Appearance in "Pagliacci"—Many American Girls in Covent Garden Company

LONDON, May 17.—They are charging \$10.50 an orchestra stall for the performance of "Pagliacci" at Covent Garden next Tuesday night with Caruso in the cast, and the other seats are proportionately high. Despite this, practically every seat in the house was booked within an hour after the sale opened and there is not a seat to be had now unless one is willing to pay a 100 per cent. premium. It is estimated that the occupants of stalls will pay a shilling a minute to hear the tenor. Caruso will receive \$2,500 for the performance. On the same bill Wolf-Ferrari's "The Secret of Suzanne" will be given with Alice Nielsen as Suzanne, making her first appearance at Covent Garden in seven years. Carmen Melis will sing Nedda to Caruso's *Canio*.

Putnam Griswold, the American basso, appeared with remarkable success at Covent Garden in "Götterdämmerung" on Tuesday and in "The Flying Dutchman" on Friday. An American débütante in "Götterdämmerung" was Lucienne Darcy, of New York, who was one of the *Rhine Maidens* in that work and also in "Rheingold" later. Virginia Schaeffer, of Franklin, Pa., was another *Rhine Maiden* and sang the *Innkeeper's Daughter* in to-night's "Königskinder" remarkably well. Ethel Rourke is still another American soprano in the company and, with Frances Roeder, of New York, making her débüt as Musetta in "La Bohème" next week and Kathleen Howard winning triumphs in each of numerous rôles, the United States is finely represented in London's "grand" season.

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LITTLE ROCK FACES A FESTIVAL DEFICIT

Indifferent Support of Splendid Concerts Causes Plea for Musical Awakening

LITTLE ROCK, Ark., May 15.—Despite the fact that the second Little Rock festival came to a successful artistic conclusion on May 9, its promoters were left with mingled gratification and despondency, owing to the indifferent patronage which resulted in a deficit. At the final performance of "The Messiah" there were rows of empty seats, and the intermission was given up to a number of addresses by leading factors in the festival, who urged that the city catch up with the times on the side of artistic appreciation.

The president of the association, Mrs. Effie Cline Fones, told of the devotion of the chorus, of which the male members had volunteered to raise the deficit, a sacrifice which she hoped that public spirited citizens would not permit. Mrs. Cline aroused hope for the future of the festivals by outlining a plan by which the details are all to be turned over to Max Zach, whose St. Louis Symphony Orchestra furnished the instrumental support of the final concerts. George B. Rose paid a tribute to the enterprise of Mrs. Fones, at the same time expressing a hope that next year's concerts may be greeted by full houses instead of the many empty seats. John T. Hicks spoke in a similar vein.

Especially deplorable is the failure of the public to crowd the Kempner Theater, as the festival was given the widest sort of publicity. Citizens were given seven reasons why they should support the festival:

Because to boost it, boosts Little Rock,
Because of its commercial value.
Because it stimulates local business.
Because it brings hundreds of people from
over the state to Little Rock.
Because it brings within reach advantages obtained only in large cities at
enormous cost.
Because it is a permanent organization.
Because all profits go toward building an
auditorium suitable for such occasions.

Urging the campaign was Edwin Williams, of the advertising committee, while Jesse Houck had charge of the securing of advantageous railroad rates for persons coming to the festival from neighboring towns, and the whole project was followed by the executive committee, consisting of Gordon Peay, Mrs. H. H. Foster, Mrs. Clifton W. Gray and Mrs. D. D. Terry. Other officers of the association included Mrs. De E. Bradshaw, Mrs. Clio Harper, F. G. Meyers and David Starr.

Gadski as Recital Magnet.

In pursuance of their plan of offering attractions entirely worthy of the support of any community, the projectors had arranged a splendid list of programs, with valuable analytical notes by Mrs. Clifton E. Whitney. Opening the festival with artistic perfection was the recital on May 7 by Mme. Johanna Gadski, who offered various classic, modern German and American songs, besides "Elsa's Dream," from "Lohengrin," and "Dich Theure Halle," from "Tannhäuser," with the capable pianistic support of Charles A. Baker.

"Little Rock night" was the magnet of the next concert, with a choral program by the Little Rock Festival Chorus, under the able direction of Sarah Yancey Cline, and with Martha May Cline supplying effective accompaniments. Wagner numbers played

a large part in this program, which enlisted the solo abilities of Laura Longley, Inez Neimeyer, Flora May Bridewell, Mrs. Fones, Lacey Tilghman, W. H. Laubach, A. E. White, C. W. Gray, Mrs. Fred Isgrig and L. B. Lester.

For the orchestra concert on Friday afternoon there was a pleasing soloist in Mrs. A. I. Epstein, who contributed a "Queen of Sheba" aria and a group of songs to Mr. Zach's program.

Before the audience at the final "Messiah" performance there was revealed the evolution of a conductor, as Mr. Zach handed his baton over to Miss Cline, who had drilled the festival chorus. Although it was the first time that Miss Cline had ever conducted an orchestra, she had her choral forces in such complete control that she was able to get through the performance with remarkably good results. Assisting the efficient chorus were four acceptable soloists: Mrs. Epstein, Mrs. Franklin Knight, William John Hall and John Rohan.

BOSTON AID FOR MONTREAL OPERA

Co-operation Expected to Make American Tour of Smaller Cities Possible

MONTREAL, May 17.—The nature of the business arrangements for the forthcoming season of local opera is gradually becoming clear, and the project seems considerably more practical than it did at first. It will, it seems, be operated in fairly close connection with the Boston organization, and this involves an ingenious plan for getting over the difficulty which beset Col. Meighen's company, of filling up the entire five months' season with profitable bookings. For the Canadian season will now be reduced to about three months, and for the remainder of the time the company will tour in smaller American cities, probably in Northern New York and Ohio, not as a Canadian company—in which capacity it could not attract good audiences—but as a branch of the Boston organization.

The need of a profitable return route from Toronto that would avoid covering the same ground again—that is to say, that would go round the south side of Lake Ontario—has always been evident. It was tried once, two years ago, when the company played a week in Rochester; but although it was most cordially received by connoisseurs, it failed to do any business with the general public, to whom the name of "Montreal Opera" naturally meant nothing whatever.

A considerable part of last season's deficit was admittedly due to costly engagements of extra artists after the troupe had been fully made up and all the roles provided for. At least half a dozen capable and fairly high-salaried singers were kept idle for almost the entire season, while roles for which they were well adapted were occupied by artists perhaps more famous but not always more successful. I am informed on thoroughly good authority that nearly all the necessary contracts for singers, orchestra and conductors have now been signed. Carmen Melis, who reaped most of the glory of the last season, will not, it appears, be available, but Lydia Lipkowska, who made herself immensely admired here two seasons ago, is expected to appear pretty frequently. The conductors will be as before Jacchia and Hasselmans. The statement that an advance subscription sufficient to ensure against a deficit would be required is evidently not to be taken seriously, or else the friends of the project have been able to "ensure" without actually putting their names down for the money. The promoters calculate on filling five weeks in Canada outside of Montreal (Toronto being good for three), and the remainder of the time will be spent in the States. For the American tour the orchestra will remain the same as in Canada, but there will be a sufficient distribution of prominent Boston singers through the casts to justify the use of the Boston title.

The Plamondon-Michot Choral Society gave an excellent performance of Lalo's "Le Roi d'Ys" at the Ritz-Carlton Hotel recently, at which Mlle. Graziella Dumaine, the Shawinigan girl who has lately come to the front at the Sunday orchestra concerts at the Princess, was extremely successful in the chief female role. Mme. Plamondon-Michot conducted and other soloists included Messrs. Plamondon, M. Langlois, A. Chartier, A. J. Brassard and Mrs. Holland. Hector Dansereau and Lynnwood Farnam, at the piano and organ respectively, did justice to the accompaniment. K.

PHILADELPHIANS IN PLEASING "MIKADO"

Society Amateurs Give Creditable Production of Gilbert and Sullivan Opera

Bureau of Musical America, No. 10 South Eighteenth Street, Philadelphia, May 19, 1913.

THE Savoy Opera Company, an organization composed of society amateurs of this city, which for twelve years has been giving annual productions of light opera—for the most part, if not entirely, those of Gilbert and Sullivan—last week at the Broad Street Theater, beginning Wednesday evening and continuing for the remainder of the week, gave a creditable presentation of "The Mikado," staged under the direction of Joseph Craig Fox, with A. Gordon Mitchell as conductor. The opera, which was given by the Savoy Company in 1905, this time had an entirely new cast, with the exception that Clarence Brinton, who, in the former production appeared as *Pish Tush*, last week had the title rôle, in which he scored another success. The part of *Nanki Pooh* was well sung by Philip Warren Cooke, whose pleasing tenor, of light caliber, but of good range and sympathetic quality, was heard to advantage in the music allotted to the wandering minstrel.

Especially attractive was the impersonation of *Yum Yum* by Ethel Marriott Jones, whose marked talent both as singer and actress, made her a charming exponent of the coquettish Japanese maiden. Miss Jones's clear, sweet soprano shows the excellent results of the work which she has done with her teacher, Abbie Whinnery, since she was heard with the Savoy Company a year ago. J. Lawson Weatherly, Jr., as *Ko Ko*, proved that such songs as "I've Got Him on the List" and "Taken from the County Jail," have by no means lost their power to catch an audience, and others in the efficient cast were F. Ashby Wallace, as *Pooh-Bah*; Howard B. Stavers, as *Pish Tush*; Sara Elizabeth Philips, as *Pitti-Sing*; Mrs. Eugene H. Cathrall, as *Peep-Bo*, and Mary Monroe Decker, as *Katisha*. The proceeds of the performances will be presented to the Philadelphia Lying-In Charity Hospital.

At a recital in Griffith Hall on Thursday evening, the artists were Kathryn Meisle, contralto, a pupil of Ada Turner Kurtz, and Alexander Zenker, violinist, pupil of M. B. Swaab, with Alfred Lennartz, cellist, of the Philadelphia Orchestra, as special assisting soloist. Miss Meisle has a voice of true contralto quality, which she used with good effect in a variety of selections, including the aria, "O Mio Fernando," from "La Favorita," Donizetti; "Four Indian Love Songs," Cadman and songs by Strauss, Schubert, Ronald and Quilter. Mr. Zenker, although but a mere boy, also made a very favorable impression, playing his violin with a proficiency of technic that reflected great credit upon Mr. Swaab as his teacher. Mr. Lennartz, who is a thorough and finished artist, gave delight with his numbers, the accompaniments being played by Mme. Kurtz.

At its thirty-eighth annual meeting, held last Tuesday evening, the Mendelssohn Club, the popular mixed chorus which since its organization has continuously been under the musical direction of Dr. W. H. Gilchrist, elected the following officers for the

ensuing year: Charles Bond, president; Henry W. Schell, vice-president; Frederick K. Moore, secretary; W. H. Dearing, treasurer; D. S. Brown, librarian; directors: William Burnham, Dr. John B. Becker, Joseph H. Garrod, Mrs. W. H. List, Mrs. W. D. Gross, A. Raymond Moore; conductor, Dr. W. W. Gilchrist.

An "Evening of Music" was given by the Society of Arts and Letters at the New Century Drawing Club last Wednesday evening, with an interesting program, which included soprano solos by Katherine Tegtmeier, who sang arias from "Tannhäuser" and "Marriage of Figaro," with Ethel Firmian at the piano; "Pictures in Tone," four piano selections by Tschaikowsky, Schumann, MacDowell and Saint-Saëns, by Lillian Briggs Fitz-Maurice, and "Scenes from 'Peer Gynt.'" Excerpts from Ibsen's poem were read by William J. Boehm, and the incidental music by Grieg arranged for string quartet, bass and piano, was played by Frederick E. Hahn, first violin; Lucius Cole, second violin; William F. Happich, viola; Carl Kneisel, violoncello; Adolph Hirschberg, contra-bass; Rollo F. Maitland, piano, and Mildred Faas, soprano, with Dr. Hugh A. Clarke as conductor.

The May Music Festival of the Calvary Choral Society, of West Philadelphia, Henry Hotz, conductor, was given last Tuesday evening, the program consisting of selections by the chorus, by the men's and women's voices separately, and solos by Marie Stone Langston, contralto, whose beautiful voice and artistic delivery won her enthusiastic applause. Of special interest was the singing by the chorus of Gounod's "Nazareth," arranged by Dr. W. W. Gilchrist, with Dr. Gilchrist conducting; Nicholas Douty's conducting of his own composition, "Come Away, Death," and "Awake, My Love," by H. Alexander Matthews, which was given under the composer's direction.

W. Dayton Wegeforth, one of Philadelphia's most talented young tenors, pupil of Abbie Whinnery, sang with marked success recently at an entertainment given by the Drexel Biddle Bible Class, in Tioga, his numbers being "Hosannah," by Granier, and the aria, "Che gelida manina," from "La Bohème."

Last week was a busy one at the Broad Street Conservatory of Music, of which Gilbert Raynold Combs is director. On Tuesday afternoon an interesting lecture-recital was given by Adele Hudnut, one of the piano teachers of the faculty, assisted by several pupils. Wednesday afternoon a recital was given by some of the advanced pupils, while on Thursday Harry Aleinkoff, violinist, a graduate of the school, under Henry Schradieck, presented a varied and well-rendered program, assisted by Virginia Snyder, a talented pianist, as accompanist. A large audience was present on Saturday afternoon at a piano recital given by Anna R. Kelly, of the faculty, whose artistic playing met with cordial appreciation, as did the work of Mr. Aleinkoff, the violinist, who assisted her. On Saturday evening the Alpha Sigma Sorority gave a double program, the first half of which consisted of a musicale, the participants being Ruth Pugh, Lois Wands, Josephine Carolan, Verna Davies, Beatrice Keys, Gladys Corey, Lulu Bernard, Elnora Frantz, Virginia Snyder and Amy Finner. At the conclusion a one-act play entitled, "The Minister's Wife," was presented. The commencement of the conservatory will be held May 27.

Forty members of the Philadelphia Orchestra, with Harry W. Meyer as concertmaster, have been engaged to play at the 1913 Bach Festival, at Lehigh University, on Friday and Saturday, May 30 and 31.

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ECHOES OF MUSIC ABROAD

Strauss's "Rose Cavalier" Outdistances All Other Operas in Number of Performances in Germany This Season—Melba Celebrates Twenty-fifth Anniversary of Her Début at Covent Garden—One London Scribe Acclaims a Second Ternina While Another Bemoans the Passing of the Great Wagner Interpreters—Movement in London to Combat Existing Prejudice Against Having Women in Professional Orchestras

FROM "The Rose Cavalier" alone Richard Strauss will have made a tidy little fortune in this one season in Germany by the time it has run its course. Already this *opéra comique*, by the greatest of modern Germans, has been given 526 times since last Autumn in the composer's home country! Such figures speak, especially when the royalties Strauss exacts are tagged on to them.

With this record "The Rose Cavalier" leads all the rest of the lyric dramas given in Germany this season. Second in order of popularity stands "Carmen" with 426 performances to its credit, and after it "Lohengrin," with 394. Strange to say, "Mignon" comes next, with 372, surpassing the showing made by "Tannhäuser," which has been given 363 times. "Tiefland," Eugen d'Albert's opera, can boast 309 performances, one more than "Der Freischütz," while Humperdinck's "Königskinder" has been heard on 274 occasions.

For the gala opera series to be given at the Berlin Royal Opera between June 2 and 13 the works chosen are "Orpheus," "The Magic Flute," "Fidelio," "The Huguenots," "The Rose Cavalier" and the complete "Ring." During the same period four performances of "Ariadne auf Naxos" will be given at the Royal Theater.

* * *

RETURNING this week to Covent Garden after a two years' absence, Nellie Melba is celebrating the twenty-fifth anniversary of her first appearance at London's tradition-saturated temple of opera. It was on May 14, 1888, that Augustus Harris inaugurated his first Covent Garden season and it was just ten days later that "Lucia di Lammermoor" was staged to frame the débüt there of a new light soprano who had been attracting much attention at the Théâtre Royal de la Monnaie in Brussels. This was the Australian soprano.

As a matter of fact Mme. Melba was not an entire stranger to London at that time, for, as Mrs. Nellie Armstrong, she had appeared at the old Prince's Hall at the annual dinner of the Royal General Theatrical Fund, Sir Augustus Harris presiding. There, introduced by Wilhelm Ganz, she sang the Bach-Gounod "Ave Maria." Two years earlier she had had a narrow escape from joining the Carl Rosa Opera Company.

This week is also Mme. Melba's birthday week. She and Lillian Nordica are but a week apart in age.

* * *

SURELY, as has been pointed out before, there has never been a season in which the great, the near-great and the far-from-great pianists with one accord have swooped down upon the Brahms Sonata in F Minor and nailed it to their programs as they have this year. Londoners began to complain of a surfeit long before the Winter was over, while New York had the benefit of sundry and divers "readings" of the work. Now Paris is to be made thoroughly familiar with it, for both Arthur Shattuck and Walter Morse Rummel have been playing it there this Spring, and doubtless other artists who have been playing it in London and elsewhere during the past year will play it in Paris, too.

Mr. Shattuck also played Reynaldo Hahn's Sonatine in C, a Prelude by Ethel Barnes, a "Tabatière à Musique" by one Friedmann, Nicolaiev's "En Automne" and a Scherzo by Rosenblom at his recital in the Salle des Agriculteurs early in the month.

Last Saturday Ferruccio Busoni visited Paris to give a recital for the benefit of the Mutual Aid Society of the Conservatoire Professors. Liszt and his ever-ready transcriptions furnished the material for Busoni, who, in drawing up so singular a program, considering the auspices under which the concert was given, must have felt confident of being able to idealize the

"sounding brass and tinkling cymbal" characteristic of at least some of the music chosen.

In almost startling contrast was the program Frederic Lamond had given on Tuesday in the Salle Gaveau. The austere Scottish-German pianist made his Paris

thrice-hackneyed number three—the Concert Etude written by Poldini for Emil Sauer, Moszkowski's "En Automne," a Mendelssohn Song without Words and a "Danse Slave" by Dvorak.

If artistic traditions count for anything a young Italian pianist who made his London débüt the other day may be supposed to be starting out on his career under the most promising auspices. Aurelio Giorni by name, a youth of 18, who was born in Perugia and spent his childhood in Rome, he is the son of a painter and the great-grandson of the great Danish sculptor Thorwaldsen; on the other hand, his mother is a singer and a former pupil of Mathilde Marchesi. He himself is a pupil of Scambati.

* * *

WHEREAS the total receipts for the year 1912 at Paris's theaters and other places of amusements showed a marked increase over those of the preceding twelvemonth—\$13,098,600 as against



Three Eminent Conductors in Berlin

From left to right: Siegfried Ochs, Arthur Nikisch and Max Fiedler. The picture here reproduced was sent by Herr Fiedler to Arthur Foote's daughter in Boston. It was taken during the recent Bach-Beethoven-Brahms Festival in Berlin, at which Nikisch and Fiedler shared the task of conducting the orchestral works presented, while the choral work was in the hands of Siegfried Ochs, Conductor of the Berlin Philharmonic Chorus

audience listen to one of his most taxing programs—five Beethoven sonatas. Whether after beginning with the "Hammerclavier" and following this with the opus III and opus 110 grouped together he had any listeners left for his final group of the "Waldstein" and the "Appassionata," cannot be recorded here until further reports are available. Pianists with Mr. Lamond's fondness for inflicting five Beethoven sonatas at one sitting upon a literally long-suffering public fail, in their intellectual and emotional aloofness, to take into consideration the limitations of the average audience's powers of digestion. Such a program offers a mental and spiritual parallel to a dinner consisting of five heavy meat courses. In the case of the "Hammerclavier," of course, not one listener in five hundred has the faintest idea what he is being invited to digest. In any event, Mr. Lamond's program could scarcely be considered a dainty dish to set before a king.

Vladimir de Pachmann, at any rate, with his inimitable technic for painting miniatures, is not one of the sonata fiends. Rarely does he include more than one in a recital program, and sometimes he gets along very nicely without any. At his London recital at the end of this month he will wander farther afield than is his wont. The sonata will be the Schumann in F sharp minor, then will come the inevitable Chopin group of small things and after it a Liszt "Liebestraum"—yes, the

\$11,752,400—and the "movies," taken in a class by themselves, more than doubled their receipts, the only drop from the previous year was made by concerts. There was \$11,000 less spent on concerts in 1912 than in 1911, the total amount for last year being \$107,400.

Whether this state of affairs is due to the excessive number of concerts given, to the lack of variety in the programs, or to the scale of admission prices in vogue, will doubtless be the subject of considerable discussion in the immediate future.

WHILE one London scribe is bemoaning the fact, as he conceives it, that with the inevitable passing of the great Wagnerian interpreters the quest for worthy successors is bound to become more and more futile and that even now the opera stage cannot boast the equals of such artists as Rosa Sucher, Katharine Klafsky and Milka Ternina, another critic is almost convinced that a second Ternina is indeed at hand.

It is the London *Observer* that sees the future of the Wagnerian music drama threatened to a very serious degree by "the quality of interpretation of the modern artist, who is impelled by necessity to include the Wagner rôles in his or her répertoire." The older or more experienced artists, he notes, are obviously, and naturally, losing the powers that have made their performances in the past things of impressive attainment, and it would ap-

pear that "the gaps in their ranks are not easily to be filled with that all-round artistic surety so necessary to the wonderful array of Wagner's operas."

The dearth of tenors he views as the most serious consideration to be reckoned with. The few artists who in this respect are responsible for the best performances in Germany monopolize the German productions in both England and America; and when in the course of time they have had to withdraw from active service "there seems to be little prospect of the younger generation filling their places." In fact, "it appears to be obvious that in the future audiences will have to be content with salutary modifications in the length of the Wagner operas if satisfactory representation is to be secured; and the sooner the Bayreuth conventions are discarded the better for all concerned. Moreover, although the ladies are sacrificing their physical strength and their fine vocal powers with a better all-round appreciation of what is required of them than the men in the exposition of Wagner, the equals of such artists as Sucher, Klafsky and Ternina remain to be sought; while, certainly, Anton van Rooy has every appearance of being the last of the perfect *Wotans*."

As if regarding this lamentation as a personal challenge, Gertrud Kappel, whose *Venus* in the opening night's "Tannhäuser" at Covent Garden had been criticized as "colorless, cold and meaningless as a characterization of the Queen of Love," took a flying leap to something that seems like greatness in the final music drama of the second "Ring" cycle.

"Have we at last, after many days, happened upon a second Ternina in the person of Gertrud Kappel, who in the closing act of the 'Ring' made so profound an impression last night?" asked the *Daily Telegraph* the morning after the performance. "As Brünnhilde in 'Götterdämmerung' last night she proved herself completely to be possessed of an ability the like of which is not often seen on the operatic stage, for she is Brünnhilde and she sings Brünnhilde's music. The wealth and grace of her gestures and the point of them are of the rarest, while her stage presence and the ease and beauty of her singing plus the mastery of her restraint—as in the pathetic close of the second act—place her upon a pedestal among the greater goddesses of her art and interpreters of this great part."

But there were other "wonderful occurrences," as well, in this performance, and one of them was of particular interest to Americans. It was "the exquisite singing and general interpretation of Kathleen Howard of Waltraute's rôle." This American contralto from German opera houses, now filling her first engagement at Covent Garden after a London débüt as a concert singer, is praised for having delivered her address to Brünnhilde with "utmost beauty of style and depth of feeling."

Another American, Minnie Saltzmann-Stevens, whose first successes were won at Covent Garden, also distinguished herself in the *Tetralogy* as Brünnhilde in "Die Walküre," and once more commanded admiration for her singing of *Isolde*. In the third cycle of the "Ring" Putnam Griswold succeeded Anton Van Rooy as *Wotan*.

The revival of "The Flying Dutchman" came by way of celebrating the seventieth anniversary of the first production of this earlier Wagner work. The cast was notable for the appearance of Emmy Destinn as *Senta*, a rôle in which she uses her beautiful voice with telling effect. Heinrich Hensel was *Erik*; Rudolph Hofbauer, the *Holländer*, and Kathleen Howard, *Mary*. The German season came to an end on Monday of this week with "Lohengrin."

* * *

FIRST of operas inspired by aviation is "Icarus," which had its *première* last month in Nice. The music is by Henri Deutsch de la Meurthe, the wealthy Frenchman who was one of the first to have an airship built as a personal hobby.

The librettist, Henri Cain, who has been responsible for the "books" of many operas, shows *Icarus* in the center of the maze constructed by his father *Daedalus*, according to the *Musical Observer's* report. Despising the allurements of nymphs and naiads, he makes a pair of wings with the feathers of an eagle and attempts to fly from the top of a cliff. In the final scene, in which *Icarus* dies from his fall, the genius of Science appears and in a vision shows him the final conquest of the air.

[Continued on next page]

MADAME A. E.

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ECHOES OF MUSIC ABROAD

[Continued from page 9]

WOMEN musicians in London have found a valiant champion in George H. Shapiro, who has organized the Shapiro Symphony Orchestra with the specific object of combating the prejudice that exists against having women players in professional orchestras. He hopes to prove that they do not detract from the strength and efficiency of a professional orchestra's playing but rather increase its "finish and sensitiveness." The first concert was given in Bechstein Hall last June, when more than two hundred persons had to be turned away. Equally successful was the second concert, given in December. Now, growing to its expanding ambitions, the society, augmented to one hundred players, has given a third concert, this time in the large Queen's Hall.

The aims of the founder and conductor are thus set forth: "Observing, as must every person interested in art, the crowds of students who enter our various colleges of music, full of the hope and ambition of becoming a Kreisler or a Casals, he could not help seeing how small are the opportunities, especially for women, when they leave college and embark upon a professional career. It is therefore his object to give opportunity to professional women to gain experience in orchestral playing where the works of the great composers are studied. As things are now they have to obtain their livelihood by playing in restaurants, *cafés chantants*, and so forth, where they have to pander to the public taste with so-called popular music and where, because they are women, they receive the barest pittance."

* * *

FRANCE'S Summer headquarters for many moneyed Americans, Deauville, is promised a more varied and brilliant season of opera, operetta and drama than ever during the months of July and August and the first half of September. Many favorites of the French lyric stage and a few foreign celebrities have been engaged for two or more appearances each. "Carmen," "La Bohème," "Tosca," "Thais," "Manon," "Rigoletto," "The Barber of Seville," "Don Quixote," "Le Jongleur

de Notre-Dame," "Lakmé," "Samson et Dalila," "Werther," "Roméo et Juliette" and "Tales of Hoffmann" are operas to be sung during the Summer. Mary Garden, Selma Kurz, Zina Brozia, Elvira de Hidalgo, Marthe Chenal and Alice Zeppilli are among the sopranos listed; Marie Delna and Lucy Arbell are among the contraltos; the tenors include Charles Roussel, David Devriès and Campagnola; Mario Sammarco, Jean Périer, Jean Noté and Henri Dangès are among the baritones; while Vanni Marcoux, Feodor Chaliapine, the Russian, and Henri Lafont, discovered by Oscar Hammerstein for his London "Don Quixote," will be powerful bassos. Besides Lafont two other members of Hammerstein's defunct London Opera House Company, the baritone Figarella and the soprano Berthe César, are to appear.

An engagement of interest to former admirers of the sculpturally beautiful Otero as a dancer is that of the selfsame Otero in a different capacity. As a prima donna of the lyric stage, trained by the experienced Lucien Fugère and specializing as *Carmen*, Otero was not taken very seriously by the Paris public on the occasion of her one or two appearances in the capital on the Seine during the Winter, but it is just possible that the Summer Deauvillians may welcome her more cordially.

THERE died in London the other day a once well-known violinist who, like Louis Lombard, also a violinist, amassed a fortune in the financial world and gave up his fiddle as a tool of trade. It was Hermann Sternberg, who had been a pupil of De Beriot and in a sense his secretary, for he transcribed De Beriot's "Ecole transcendentale" for violin after the composer had gone blind.

Sternberg spent most of his life in England. He went there in the sixties and was to have had an engagement to play at the Philharmonic concert in 1869, at which instead, as it would appear, Wilmer Nerruda, later Lady Hallé, made her London débüt. As one commentator expresses it he "wearied of the changes and chances of the profession," so he left it and went on the Stock Exchange, where Fortune smiled very sunnily upon him. J. L. H.

"HAUSMUSIK" PRESENTED

St. Louis Young People's Orchestra
Gives Successful Public Concert

ST. LOUIS, Mo., May 16.—The Young People's String Orchestra of this city gave an exceptionally interesting program at their recent concert at the Soldan High School. Although no encores were permitted the concert lasted nearly two hours. The entire series has been free to the public and has been the means of arousing much musical interest among the school children.

The orchestra, which is conducted by Victor Lichtenstein, principal of the Lichtenstein school, uses the "Hausmusik" arrangements in the Breitkopf and Härtel edition, in which the original string parts are retained intact, and an organ is substituted for the wood-wind instruments and a piano is used for the bass and percussion.

The second movement of Schubert's "Unfinished" Symphony was charmingly done. There were fourteen violins. The overture from Mozart's "Don Giovanni" was also well received. Mrs. Lichtenstein, mezzo-soprano, was the soloist.

More Summer Music for Atlanta

ATLANTA, GA., May 12.—The city council has been asked for an appropriation of \$5,000 to provide Atlanta parks with more music during the Summer, and through this appropriation the park board hopes to give four concerts in each of the parks every week. In past seasons concerts have been given at Grant Park once a week and last year they were extended to Piedmont Park. The public's response has invariably been enthusiastic.

L. K. S.

Arnold Schönberg's "Gurre-Lieder," which recently caused an uproar in Vienna, will be given in Berlin for the first time on May 27.

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Conductor of Summer Concerts and Oboist of Boston Symphony Orchestra, Teacher of Solfège at New England Conservatory and Player Upon English Horn, Violin, Viola and Piano—A Few of the Accomplishments of Clément Lenom—His Success with the French System of Solfège

By LOUISE LLEWELLYN

A PROPOS of M. Clément Lenom's appointment by Mr. Higginson to the conductor's desk for two weeks of the Summer season of popular concerts by the Boston Symphony Orchestra, it is pleasant for a city to realize that it has been entertaining, half unawares, a powerful musical personality. Such is Mr. Lenom, for twelve years esteemed as a member of the great wood-wind choir which has humbled every known rival of Boston's orchestra.

Already an experienced conductor in France, Lenom defied the uproarious styles in advertising belonging to his generation

intensity is so great that the matter of personal triumph and gain are entirely secondary considerations. This type of the musical species is so unusual that the public is almost sure to pass it by with only the smallest per cent. of the recognition due, until the magnetism of native endowment and true expression, compels a devotion stronger sometimes, in the end, than that which is stimulated by introductions in dynamic colors and tall type.

A Versatile Artist

His years of experience, in four or five of the world's first orchestras, is but one phase of the work of Lenom. He has made his forceful individuality felt at the New England Conservatory, where for about nine years he has conducted a department of solfège founded by him on the French system. He plays not only the oboe, but the English horn as well, in the famous Longy Club; has a practical knowledge of the violin and the piano, played the viola in an orchestra while still a student at the Brussels Conservatory, and has done some recognized work in composition. Conducting was the first conscious image fixed in the mind of the young Lenom, and his musical philandering, so to speak, was indulged as a studious preparation for that position which calls for the greatest versatility and the greatest mastery of all branches of the musical profession.

At fourteen Lenom was wielding a baton for the first time, over his grandfather's orchestra in a small town in Belgium, having been thoroughly trained from the age of six by both mother and grandfather in solfège, transposition, score reading and so on. With this unusual equipment, and some fluency on the violin, he entered the Conservatory at Brussels, where the fact that his instrument was inferior and that he could not afford to replace it with a good one led to his study of the oboe. While still a student in the violin class, the master of the oboe happened in one day as a visitor, learned of the situation from the professor, and was sufficiently interested to take the boy under his protection, lend him an instrument, and finally to put him through an efficacious if austere training, which led to his first experience in the serious business of conducting, and indirectly to successes in Brussels, at Nice, Rouen and Geneva. For this master was none other than Joseph Dupont, *chef d'orchestre* of the Opéra de la Monnaie, and an ardent Wagnerian.

Admiration for Dr. Muck

Thus it transpires that we shall have Wagner by another devout and well-schooled admirer at the "Pops" this year. Mr. Lenom says that Dr. Muck's readings have done much to broaden the Wagnerian horizon for him. The eminent conductor has, indeed, one of his most discerning appreciators in Lenom.

"He is a marvelous *chef*. He has an eye everywhere," says Lenom. "He is looking at score and musicians all at once and there is no such thing as playing a thirty-second for a sixteenth when he is there. I watch him every minute. I am never tired at rehearsal. The hours go by too quickly. Afterward when I go home I realize that I am tired, but every rehearsal is a lesson, and Muck has a great personality."



Clément Lenom, of the Boston Symphony Orchestra and the New England Conservatory of Music

in the modest and non-sensational manner of his coming to America. For this, one always pays, at least, a temporary penalty. But the young oboe player came with the idea only of filling a vacancy for a short time, making the acquaintance of a new country and climate, and returning to his interrupted career as conductor. The value of a combination like Longy and Lenom, of which many years' training together in the Colonne Orchestra, Paris, has made an ensemble unsurpassed, was not lost, however, upon the orchestra's executives, and in the end circumstances worked together for the good of the orchestra. It was characteristic of Lenom to put aside personal ambitions to become a unit in an artistic whole. There are a few artists, among whom stands the great Casals of Paris, as a shining example, whose musical

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Class in Solfège of South End Music Settlement of Boston, Taught by M. Lenom

A number of the best French composers will be represented on Mr. Lenom's programs by their smaller works, seldom heard, and we shall have some interesting introductions to Italian composers, warranted to prove that someone in Italy is writing music besides Puccini.

The story of the beginning of a work destined to infinite growth in America has the curious interest of all the little tricks played by circumstances. One day, about nine years ago, as Mr. Lenom was walking down the street he met George C. Chadwick, looking glum. Sure of a sympathetic ear, Mr. Chadwick began to unburden himself to the effect that he had just come from Fall examinations at the New England Conservatory, and that half the pupils couldn't read music—simple music. He would just like to know, furthermore, if it was like that in France, and if it wasn't, what was the system of solfège that taught students to know one page of music from another. There was one—well and good. Well, now did Mr. Lenom think he could teach it in the New England Conservatory? Would he go home and think it over? Mr. Lenom had taught this successful system of solfège at the Ecole Normale in Paris during the years he was playing in the Colonne Orchestra, for which he was decorated by the French Government; but he hesitated now on account of a limited knowledge of technical English. Mr. Chadwick, with an eye to the right man in the right place, pursued the subject, however, upon subsequent occasions, with the result that Lenom was installed at the Conservatory within one or two months. And he has developed this work against criticism, against prejudice, in the interest of the musical future of America, refusing to answer his critics, or to comment, except to call attention to the results produced.

French System of Solfège

The study of solfège consists of the reading of music by means of signs, notes, rests, etc., and the principal difference between the system in vogue in America and that used in France is the use in our schools of the movable *do*. In France *c*, *d*, *e*, *f*, *g*, *a*, *b*, *c* is always do, *re*, *mi*, *fa*, *sol*, *la*, *si*, *do*, regardless of change of key. *C* is still *do*, if you are playing or singing in the key of D flat, or in the G, D or B clef. The peculiarity of the French system is the fact that there are no separate names for the sharps and flats. *G*, *G sharp*, and *G flat* are all designated by the syllable *sol*, but, as Mr. Lenom points out, it would be impossible for a professor or a pupil with any musical sense to mistake *G sharp* for *G*, in hearing, for instance, a song based upon the scale of E major (*mi*, *fa*, *sol*, *la*, *si*, *do*, *re*, *mi*), nor would he mistake *G* for *G sharp* in the case of a lowered third; though both pitches answer to the name of *sol*. Call it illogical if you will, says Mr. Lenom, but you may as well dispense with the English language on account of its want of logic in pronouncing *to*, *two*, and *too* all in the same way. Do you picture the word *two* in hearing the sentence, "Are you going to town," or do you think of *wite* when hearing "turn to the right?"

No American has ever studied in France without observing the vast superiority of the average French student to the average American at sight-reading. I have heard in Paris lads of eight and ten years reading music as fast as they could pronounce the syllables, and it is the exceptional first-

class accompanist there who cannot transpose at sight with facility. Here it is the exceptional accompanist who can. The logical conclusion is that something is wrong.

"It must be one of three things," says Mr. Lenom. "It must be the fault of the professors, of the pupils, or of the system. It cannot be the professors, for there are good ones and bad ones here as well as elsewhere. It cannot be the pupils, for I have had many talented pupils in my classes at the New England Conservatory; yet the condition prevails, so it must be the system."

Results Are What Count

Mr. Lenom is confronted with this and that objection from this and that eminent professor to certain points in the French method. There is not one of these objections that he has not answered to his pupils and to his associates at the Conservatory, but to the public he replies, "Very well, I do not argue with you because you are prejudiced, but it is not in the learned professors that I am interested, but in my pupils, and the results I get from them. One may be a great general on paper, and yet be put to rout on the field of battle; then of what good are the plans?"

Of course there are always the few students so naturally gifted that they would arrive by any route, but the business of the educational system is to provide a way of producing the greatest efficiency among the greatest number. Mr. Lenom's besetting difficulty is in receiving his girls and boys at seventeen and eighteen and older, whereas they should have had several years of fundamental training by the time they were ten. Moreover, they are confronted with the problem of unlearning the smattering they have had of the movable *do* system before they can begin to take in the broader and more supple lines of the new method. There is a possibility that this course will be established at the New England Conservatory for the benefit of small children, and this will be one of the first steps toward such a musical education as has been open to European children for many years. And who will say that it may not be one of the first steps toward an American school of music and toward the kind of "opera in English" that may hold up its head even in foreign cities as do German and French opera in New York, Boston, Philadelphia and Chicago?

A Settlement Class

Already Mr. Lenom has had an opportunity to show what he can do with children at the South End Music Settlement, where he has trained a delightful little chorus and where nearly every member of his solfège class has shown an astonishing precocity in the acquisition of absolute pitch. A curious coincidence lies in the fact that Lenom's grandfather was engaged in a similar philanthropic work in Belgium, where he taught solfège to the factory children of his town in a school held after working hours. It was in this school, as a pupil of his grandfather, that the young Lenom laid the foundation of his superior musicianship.

The third annual exhibition concert of the students of the Peabody Conservatory in Baltimore was given Friday evening, May 9. The program included selections from Saint-Saëns, Bach, Meyerbeer and Schumann.

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MME. RAPPOLD OBTAINS HER DIVORCE DECREE

Metropolitan Soprano Had Long Been Separated from Husband—Decree Granted in Colorado

Marie Rappold, soprano of the Metropolitan Opera Company, has obtained a divorce in Colorado from her husband, Dr. Julius C. Rappold, Jr., of No. 750 Flushing avenue, Brooklyn. Mme. Rappold went to Colorado for the divorce because she had no ground for action in New York State. The decree was granted her on May 14.

Mme. Rappold and her husband have been living apart since 1906, but Dr. Rappold has refused during that time to permit her to obtain a decree in New York. He is reported to have said, after the separation, that as a young and struggling physician he had sacrificed everything to further his wife's musical ambitions and that, when she had obtained success and prosperity her love for him had died. He did not wish her to obtain a divorce, he said then, because of his fear that she might make an unwise marriage.

"I married him when I was too young to know what I was doing," was Mme. Rappold's reply. "I never loved him and was practically forced into the match. I determined not to waste my life on a man I did not love. So we separated, though for several years we lived under the same roof."

"But as soon as I began to earn money I paid my full share of all expenses, and more. He has never paid one cent for our daughter Lillian. I have paid for her education and have borne all her expenses. I never begrimed him any money he ever had. No, we are just unfitted for each other, that's all."

After the separation Dr. Rappold was a faithful attendant at the Metropolitan Opera House whenever his wife sang. In her dressing room there was always a bouquet of American Beauty roses, which she acknowledged came from her husband.

After living for the necessary period in Colorado, Mme. Rappold went on a concert tour through the Southwest and returned to Denver to receive the final papers. She has the custody of her daughter, who is almost of age.

Mme. Rappold is a native of Brooklyn and was educated entirely in America. Heinrich Conried heard her sing at a festival in the Spring of 1906 and at once engaged her for the Metropolitan, where she made her debut in "The Queen of Sheba." Her chief parts have been *Aida*, *Leonora* and *Eurydice*.

Two years ago she was for a season at the Scala, in Milan, but last year she returned to the Metropolitan, though most of her work during the season was in concert.

GEORGIA PIANIST'S SUCCESS

Ruth McBride Pleases Critics in Italy and Switzerland

ATLANTA, Ga., May 13.—Ruth McBride, daughter of Mr. and Mrs. A. N. McBride, of Thomasville, Ga., has drawn praise as a pianist from some of the leading critics of Europe and has pleased large audiences through Italy and Switzerland with her concerts during last Winter. Miss McBride left Thomasville three years ago and spent the two following years in New York City under the guidance of leading teachers.

Last year she sailed for Europe, where she studied during the Spring, Summer and Fall, and last Winter toured Italy and Switzerland in concert.

In Geneva, Miss McBride played at one of the monthly concerts given by the Musical Club and was praised for her technic, her originality, sense of interpretation and versatility. In Vienna she divided several programs with the famous baritone, Antone Freytag. Miss McBride has been engaged to play with many of Italy's best Philharmonic societies next Winter, among the cities in which she will play being Venice, Padua, Bologna, Parma, Milan and Turin. Miss McBride is now on her way to America, and is expected to visit Atlanta soon. L. K. S.

Manager Ellis to Make European Business Trip

Charles A. Ellis, manager of the Boston Symphony Orchestra and director of the concert tours of Geraldine Farrar, Paderewski and Kreisler for next season, sails for Europe the end of this month to make final arrangements with his artists. He will meet Paderewski in London, where the latter is giving his annual recitals early in June and thence will go to Berlin, where he will see Miss Farrar and Kreisler and Dr. Muck of the Boston Symphony Orchestra. Mr. Ellis reports that the tours

of Farrar, Paderewski and Kreisler are practically completely booked. Next season's concerts of the Boston Symphony Orchestra were, of course, all arranged several months ago.

CLASSIC MUSIC IN EGYPT

Plan Under Way to Give "Thaïs" Before the Pyramids

CAIRO, April 16.—The new city of Déliopolis, fifteen minutes' ride from here, is catering to the music lovers who are spending their Winters in the Orient. A series of classic concerts is being given in the music hall of the new Palace Hotel. Lovers of Wagner and Debussy have the opportunity of hearing their favorite selections played by a first class organization.

The conductor Alfonso Tosi-Orsini, formerly of Monte Carlo, is well known to most Europeans. A movement is now on foot to give "Thaïs" before the pyramids in the near future. It is hoped the performance will be on an even grander scale than the production of "Aida" in its historic setting last year. M. B.

Honors for Emerich Pupils

BERLIN, May 2.—Helena Forti, the Dresden Royal Opera singer, has been engaged by Siegfried Wagner to sing *Kundry* and *Sieglinde* at the next Bayreuth Festival performances. Miss Forti recently sang *Brünnhilde* so well in Dresden that at the close of the performance the whole orchestra, with one accord, rose and joined in the enthusiastic plaudits of the audience for a recognized favorite of Dresdeners. The soprano is a pupil of Teresa Emerich of Berlin.

Another pupil of Franz and Teresa Emerich, Marguerite Sylva, whose tour of Germany and Austria brought her much distinction, has also been singled out for special honors. At her second guest appearance in Schwerin, in which she sang *Santuzza* and *Nedda*, she was invited to the Grand Ducal box, where the Grand Duke expressed his keen appreciation of her performance and conferred upon her the gold medal of merit. F. J. T.

Max Reger recently celebrated his fortieth birthday, when he received the official title of General Musical Director from the Duke of Sachsen-Meiningen.

DRESDEN PRAISE FOR AN AMERICAN SINGER

Noteworthy Operatic Career Predicted for Mrs. Keck-Vogeding, Contralto, of Chicago

DRESDEN, May 5.—A new American singer of great promise is Mrs. Keck-Vogeding, of Chicago, who was heard here the other day in a concert arranged by Mme. Haenisch, to give some of her most advanced pupils an opportunity to appear before the public. Mrs. Vogeding sang the "Fidelio" aria with great vocal skill and dramatic expression. A still bigger success was achieved by her in the second act scene between *Ortrud* and *Elsa* from "Lohengrin," in which she demonstrated that her brilliant gifts point distinctly to the operatic stage. She has a voice of extensive range and sings with power and temperament. Not less remarkable was the *Elsa* of the occasion, Miss Matthew, a Bohemian singer, Fräulein Indakova, interpreted an aria from Mozart's "Il Re pastore" admirably, with violin obbligato (Miss Stummer) in the arrangement by Johannes Lauterbach, who was in the audience.

A recent chamber music evening of much interest was given by the Konevsky Quartet of Russian women, assisted by Ossip Gabrilowitsch, who played with them the beautiful Piano Quintet of Dvorak, as well as the D Minor Sonata of Brahms, for violin and piano, and needless to say to perfection. Hugo Kaun's expressive String Quartet formed the introductory number. This new women's organization proved in every respect to be of the first order.

At Lotta Tangel's pupils' performance there was one young girl who might be stamped almost a genius—Miss Stadelmann. She gave astonishing proofs of pianistic gifts well cultivated. A. I.

"Musical America" a Consolation

To the Editor of MUSICAL AMERICA:
I enclose check. It is a pleasure to pay the subscription to MUSICAL AMERICA, which is my one consolation, being so far away from good, old New York Town.

LEONORA FISHER WHIPP.

May 9, 1913.
Portland, Ore.

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Signor Alessandro Bonci

New York, 1910.
MME. DELIA M. VALERI, The Rockingham, 1744-48 Broadway, New York

Signora DELIA M. Valeri

Elimination of "Dry Studies" as An Efficacious Teaching Method

Henry Holden Huss Believes in Finding Technical Material in New Avenues—What America Now Offers Its Music Students—How Ysaye Recognized the Merit of An American Sonata

WITH constantly increasing standards of technic in all businesses, the man of modern times can no longer know everything. Unless he is a genius or unless he has discovered a short cut to efficiency he must be a specialist. The prize to-day goes to the man who does some one thing superlatively well. In music, as in all human activity, this is especially true. Even since the time of Liszt the standard of piano technic has been raised. It is becoming more and more difficult to master the keyboard of the instrument and the increasing time which must be spent in acquiring technical proficiency is becoming a serious problem. The time which an artist may spend in apprenticeship is subject to limitations and the great problem is to smooth the way for students so that both time and nervous energy are conserved.

The natural method of doing this is by coördinating, as much as may be, the acquirement of technic and the study of masterpieces. It is the elimination of the prosaic by means of the poetry of music, the harnessing of the educational in the compositions of the masters to the needs of the hour. Of the time which may be saved little need be said, but much may be written of the conservation of nervous energy, the translation of the drudgery of technical studies into the poetry of real music and the broadening of musical powers through the constant association with great musical thoughts.

In the busy musical life of a musical metropolis like New York it is but natural that one should find musicians who are working toward this goal in their work. In doing so the obstacles that present themselves are the accumulation of old-time pedantry, narrow and cramped views which have been handed down by antiquated teachers, whose one aim in life was to make their pupils copy their own achievements, a most dangerous method, to be sure, and one that was proven so only too often.

An Apostle of the New Idea

An apostle of the new idea in teaching the piano is Henry Holden Huss, widely known as a composer and pianist in addition to his pedagogic ability. Mr. Huss makes his home in New York and occupies himself with the instruction of young pianists, a field in which he has won distinction. Toward the close of one of his busiest seasons the composer-pianist discoursed with a representative of MUSICAL AMERICA about the things that concern him most deeply in his work.

"An interview recently printed in MUSICAL AMERICA, in which Sigmund Stojowski spoke on the matter of 'thoughtfulness' on the part of students was indeed interesting to me. I read it with especial satisfaction, for this has long been a hobby of mine and in my teaching I have followed it. All the technical material which I give to them is in analytical form and in order to study it properly it is absolutely necessary for the student to concentrate every minute of the time spent in study. I remember reading in a preface of Carl Czerny, where he himself writes: 'These exercises are rather dry.' He spoke truly when he uttered that, for his remark

has been echoed by students of the keyboard ever since.

"Modern piano study has become so that it is easier for the pupil, but ten times as hard for the teacher. The problem of the teacher to-day is quite analogous to that of the specialist in medicine and the patient who comes to him to be treated. This makes the adopting of a fixed 'method' out of the question, for what one student needs another may not require at all. The teacher's business is then to diagnose the case, decide on the needs of his

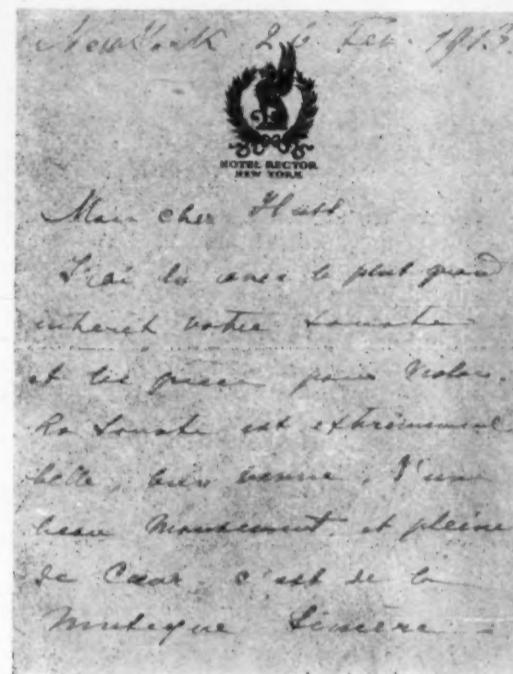
the first movement of Reinecke's F Sharp Minor Concerto with orchestral accompaniment at Mr. Huss's concert of that year. This student was Edwin Stodola, a young New Yorker, now located in St. Joseph, Miss., as a teacher and exponent of Mr. Huss's teaching ideas.

About Bach as teaching material Mr. Huss also speaks with conviction. "The use of the Inventions of Bach with students at too early a stage in their education is to be avoided. From the assigning of them to pupils a distaste is acquired and the result is that Bach to these persons becomes something unsympathetic. On the other hand, by giving them movements from the Suites of the master, such as the minuets, gavottes and sarabandes, they learn to love him and see the romantic spirit of his music, a romanticism which is as distinct as that of any composer of later times."

Needless to add Mr. Huss uses the Chopin études, which he insists were misnamed

far sooner than even the composer himself ever dreamed of was proven when at his farewell New York recital M. Ysaye placed it on his program. By some mistake the Gabriel Fauré Sonata had been announced in the papers and only one Sunday paper contained a corrected notice. Mr. Huss chanced to see this just in time to get to Carnegie Hall, though his wife did not arrive until part of the sonata had been played. The work was received with enthusiasm by the audience and the press spoke of it in highest terms.

In the letter reproduced herewith Ysaye tells the composer what the sonata means to him, and it would not be surprising if he were to perform it in his recitals in Europe. Mr. Huss's sonata is perhaps the most successful violin sonata by an American. This year it had as many as a half dozen performances. In addition to the Ysaye hearing it has been played by Franz Kneisel, to whom it is dedicated, Theodore Spiering, Leopold Lichtenberg, Elkan Cos-



Facsimile of Eugen Ysaye's Letter to Henry Holden Huss Regarding the Violin Sonata Composed by the Latter

(Translation.)

NEW YORK, Feb. 26, 1913.

My Dear Huss:

I have read with the greatest interest your sonata and the pieces for violin (Romanza in E Major). The sonata is extremely beautiful, it is welcome, has a beautiful flow and is full of emotion; it is sincere music, admirably written; the slow

movement is very inspired, and in general it abounds with details that are highly musical and very individual. I offer you my warmest compliments, and be assured that at the first opportunity I will count it a pleasure and a duty to perform this sonata and make it known to all musicians.

Bravo! and very devotedly,

Yours,

E. YSAYE.

(Signed)

'patient,' to carry the analogy further and proceed to the administering of the proper 'treatment.'

Pedantic teachers will be shocked to know that Mr. Huss even goes further along the same lines. Dry studies have no place in the list of works which he prescribes for his pupils. Says Mr. Huss: "I have for several years been in the habit of finding a large measure of the technical material in the pieces which are being studied. Arpeggios are frozen into chords, chords dignified into arpeggios. Accents are shifted, rhythms changed, legato passages played *staccato*, and *vice versa*. Passages are transposed into distant keys, also from major to minor and the opposite. So that from a few measures of music I can get a large variety, a variety which will stand the student in good stead in his future work. It is just this kind of study which makes it possible to-day for school-girls to play things which in past years virtuosos used to perspire over, to put it bluntly. Nor can the evil of practising too much occur when such lines are followed. It is the eliminating of futile work on the student's part and the preparation of his studying for him by his instructor."

Edwin Stodola's Achievement

This has resulted in Mr. Huss's having taken a pupil eighteen years old, whose entire piano knowledge was acquired in four months' study at the age of twelve, turned him over to one of his assistant teachers for four months and by then taking him in hand himself for eight months brought him to such a point of efficiency that at the end of the time he was able to play

and should be called "Poems." Though he himself received his training in Europe he is a firm believer in the worth of American teaching to-day.

"There is no longer any need for our students to go abroad. The 'atmosphere' myth is still circulated, but we are fast getting to realize that by staying away from the turkey-trot, cheap theaters, etc., there is a splendid opportunity here for students to get the right influence. The main thing for them to do is to hear the best. That is worth more than all the 'atmosphere' in the world. We are told that there is a lot of bad teaching done each year in America. All I can say is that if that is so there is a great deal of it in Europe as well."

Summertime for Composition

Mr. Huss's attention is devoted during the Winter months to his pedagogic work, to the building of the careers of the young pianists who are given to his care. So devoted is he to this work that his composition must wait until the Summer months, when he can concentrate on it. The Winter just passed has been a notable one for him, his larger works receiving public performances in considerable number. Perhaps the greatest honor that any American musician could desire is to have an acknowledged master perform a big work at one of his regular concerts. This was the case with Mr. Huss's Violin Sonata in G Minor, op. 19, this year. Mr. Huss showed the work to Ysaye one afternoon and the great Belgian violinist was so pleased with it that he promised to perform it "at the first opportunity." That this materialized

mann, Georges Vigneti, Carl H. Tolleson, Johannes Miersch and Frederick E. Hahn, all violinists of note. His Piano Concerto in B Major has again attracted favorable comment, the latest distinguished musician to find it a meritorious work being Josef Stransky, conductor of the New York Philharmonic, to whom Mr. Huss showed the score shortly before he sailed for Europe. As a result of the interview Mr. Huss was asked by the conductor to let him see some of his orchestral works. As the only works in this department which Mr. Huss has now are what he frankly calls *Jugendwerke* he will set himself to writing a new symphonic work during the coming Summer.

A. W. K.

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UNIQUE WAGNER PROGRAM IN LONDON

"Siegfried" Idyll Given by Nikisch Exactly as Composer First Heard It
Performed in 1870—Kathleen Howard a Star of Nikisch's Brilliant
"Götterdämmerung" at Covent Garden—Piano Recitals Plentiful

Bureau of Musical America,
48 Cranbourne Street, W. C.,
London, May 10, 1913.

A BRILLIANT reception was given by the newly formed music club at the Grafton Galleries on Friday evening, May 2, the program being as unique in the matter of the music performed as it was in the quality of the artists responsible for it. The Wagner centenary was the *raison d'être* for this remarkable gathering, and consequently five of the six numbers constituting the program were taken from his works, the sixth being Bach's Chromatic

Fantasia and Fugue. This and two Wagner transcriptions by Liszt were played by Harold Bauer in brilliant style.

Mme. Kirkby-Lunn, accompanied by Professor Nikisch, sang five of Wagner's *lieder*: "Der Engel," "Stehe Still," "Im Treibhaus," "Schmerzen" and "Träume," all of which were presented with an indefinable charm. But the event of the evening was the performance of the "Siegfried" Idyll, under Nikisch's direction, by an orchestra of seventeen instrumentalists chosen from the foremost ranks of the profession, the size and constitution of the orchestra being precisely the same as on the occasion of the first performance of the famous work in Wagner's Villa Tribschen on Christmas Day, 1870. The effect was delightful and aroused the large and critical audience to the utmost enthusiasm.

Humperdinck's "Königskinder," which was performed for the first time in England at Covent Garden eighteen months ago, was revived on Monday night. There were some important changes in the cast on this occasion and both of the leading characters were represented by newcomers. In the case of Fräulein Angela Sax, who made her first appearance in England and took the part of the *Goose Girl*, the indulgence of the public was asked, as she had a bad cold and was quite unable to do herself justice. The second newcomer was Herr Ziegler, who appeared as the *King's Son*. He was naturally rather nervous, but his singing improved as time went on and the pleasant, musical quality of his voice came out with full effect.

For the rest, criticism is not called for. It may, however, be mentioned that Kathleen Howard sang the *Witch's* music very successfully and that Gladys Beckley was delightful as the *Child*. Dr. Rottenberg conducted with great consideration for his singers and the chorus sang well.

Nikisch's "Götterdämmerung"

On Tuesday evening Herr Nikisch conducted "Götterdämmerung" for the first time in London and one of the finest performances ever heard at Covent Garden resulted. Never have the supreme beauty and power of such episodes as *Siegfried's* approach to the Rhine, the song of his boyhood, and his death-music been so forcibly expressed, and once more Herr Nikisch showed himself a master of accompanying, not only when the orchestra accompanied singers but when one or two instruments were speaking against the orchestral background.

A distinctive feature of the performance was the wonderful singing of Kathleen Howard as *Waltraute*. Her address to *Brünnhilde* will not easily be forgotten and she was personally complimented by Herr Nikisch, who expressed his great delight at her success.

"Tristan und Isolde" was given for the first time this season on Wednesday evening. Dr. Rottenberg was the conductor and the playing of the orchestra was uncommonly good, although a little more poetry and atmosphere would have been appreciated. The cast was excellent. The singing of Mme. Saltzman-Stevens, as *Isolde*, was always expressive and dramatic and her quiet, subdued tones in the love music were beautiful in quality, while her voice always blended well with that of Herr Cornelius, who, as *Tristan*, was at his best. The chief supporting characters were in the well-tried hands of Mme. Kirkby-Lunn and Herr Van Rooy as *Branäne* and *Kurwenal* respectively. Willy Bader was sufficiently impressive as *King Marke*, and Peter Unkel as *Melot* was also

good. There was a very large audience.

Melba and Kubelik Draw Huge Throng

The opportunity of listening to Mme. Melba and Kubelik together is sufficiently unusual to insure popular interest, but I was not prepared for the extraordinary scenes that were witnessed at the Albert Hall last Sunday afternoon, when Messrs. Schultz-Curtius and Powell opened a fresh series of concerts very similar to those which proved so successful last year. There were such a large number of vehicles in all the various approaches to the hall that it became practically impossible for them to move, and those people who expected to arrive just as the concert began were kept waiting some thirty minutes before they were able to enter the building. The scenes at the doors bore at times a striking resemblance to a free fight and hundreds upon hundreds were turned away. The return through the throng of ticket-holders of those who were unable to gain admission added to the confusion on the steps and it is to be hoped that on a future occasion an entrance will be set apart exclusively for the use of ticket-holders.

It was difficult to believe when listening to Mme. Melba's beautiful singing of the Mad Scene from Thomas's "Hamlet" and of Mozart's aria "L'amero saro constante," in which Kubelik played the obbligato, that a quarter of a century had passed since she first appeared at Covent Garden, so marvelously fresh does her voice remain. Her third item on the program was Bachet's "Chère Nuit," and after each of her contributions there were vociferous demands for encores, among which Tosti's "Good-bye" was received with tempestuous applause.

Kubelik was heard in Wieniawski's Second Concerto, Corelli's "La Folia" and two Spanish dances by Sarasate and of course he was also compelled to add several extra pieces. Professor Lapierre accompanied admirably throughout.

Piano Recitals Plentiful

Aurelio Giorni, an Italian pianist, only eighteen years of age, made his first appearance in London at the Aeolian Hall on Monday afternoon. A brilliant touch and completeness of technic were conspicuous features of his playing, which would perhaps have been all the better for a little less elaboration of unimportant detail. He was heard in a Theme and Variations of his own composition, which is a delicate piece of work, reminiscent of his compatriots of the sixteenth and seventeenth centuries.

Another appearance of a youthful pianist was made at Bechstein Hall on Tuesday afternoon by Guiomar Novaes, the youthful Brazilian pianist, who came before the London public for the first time last summer.

Miss Novaes is not yet out of her "teens"; but rarely indeed has a piano recital received such a large amount of praise at the hands of the critics here.

At the same hall, in the evening, Professor von Lalewitz brought a fine technic and an unfailing fund of vitality to a program of Bach, Mozart, Schumann and Chopin. F. S. Kelly gave a pianoforte recital at Aeolian Hall and presented a program of great variety.

Yet another concert on Tuesday was that given by Margaret Meredith at Queen's Hall. Half the program was drawn from her own works, the more important being her choral setting of Rudyard Kipling's "Recessional," her dignified and thoughtful "Sursum Corda" and a song-cycle from Act II of an opera, "The Pilgrim's Way," performed some time ago at the Court Theater. Only the last named was new to Queen's Hall. The solos were sung by Phyllis Lett, Cecil Fanning and Ada Forrest, with the composer herself at the piano and Edith Pennington and Charles Draper to play respectively the flute and clarinet obligati. The London Choral Society, con-

ducted by Arthur Fogge, sang the choral works with characteristic detail and Pablo Casals made a welcome reappearance, playing Boëllmann's Variations Symphoniques and, as an encore, a movement from one of Bach's unaccompanied Suites.

Women's Orchestra Heard

The Shapiro Symphony Orchestra has before now substantiated its claim that the prejudice against women players in the ranks of professional orchestras is unfounded and there was certainly little sign of hesitancy in the playing at Queen's Hall on Thursday afternoon, when George Shapiro conducted a program which contained the "Meistersinger" Overture, Schumann's Fourth Symphony, Beethoven's Fourth Pianoforte Concerto, with Myra Hess as soloist, and Goldmark's overture, "Sakuntala," all of which were given straightforward interpretations, which won the admiration of a fairly large audience. Phyllis Lett provided agreeable vocal relief with "Che faro?" and three songs by the conductor.

Señor Joan Manén made a welcome reappearance at Bechstein Hall on the same evening, and fully lived up to his description on the program as "the famous Spanish violinist." Nothing could have been more convincing than his playing of Bach's unaccompanied Adagio and Allegro in C.

It is to be regretted that the recital given by Harold Bauer at Bechstein Hall on Thursday afternoon was the only one to take place this season, as more masterly and brilliant playing has rarely been heard in London. His program contained Schumann's "Carnaval," the F Sharp Major Sonata of Beethoven, Bach's "Italian Concerto," compositions in Granados, an unfamiliar name, and Debussy's "Children's Corner." The hall was sold out long before the concert opened and the large audience was highly enthusiastic, demanding several encores.

American Soprano's Début

A vigorous style was displayed by Helen Fayrebanks, an American singer who made her first appearance in England on Thursday evening at Bechstein Hall. She has good interpretative powers and attacked a varied program with considerable success. Her soprano voice is powerful and she does not hesitate to make use of all its volume. She was most successful in songs by Dr. Strauss and Schubert and was excellently accompanied throughout by Ellen Tuckfield. ANTONY M. STERN.

A musical comedy, by Dr. Austin O. Olmsted and G. A. Walter, Jr., of Green Bay, Wis., called "The Isle of Years Ago," was given its initial presentation recently by amateurs in that city. The songs of the play are said to be of musical value.

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STRONG PROGRAM IN TEXAS SANGERFEST

Houston Scene of Biennial Festival
—Mme. Rappold the Principal Soloist

HOUSTON, TEX., May 12.—The twenty-ninth biennial sangerfest of the Texas State Sängerbund was held in Houston on May 5 and 6. The assisting artists were Marie Rappold, prima donna soprano of the Metropolitan Opera; Carl Schlegel, baritone, who has just been engaged by the Metropolitan forces, and the St. Louis Symphony Orchestra, conducted by Max Zach. Arthur Claassen, director of the Liederkranz and Mozart Societies of New York, and of the Arion Society, of Brooklyn, was the festival conductor.

The sangerfest was a memorable event in the annals of the Texas organization. The St. Louis Orchestra made a special trip to Texas for the occasion and scored a great success. Contracts were immediately signed for the appearance of the full orchestra of eighty men in Houston next November.

The festival comprised two evening concerts and a matinée. Mme. Rappold's principal numbers were *Agathe's* aria from "Der Freischütz"; "Dich Theure

Halle," from "Tannhäuser," and the "Liebestod" from "Tristan und Isolde." Her magnificent voice, artistic delivery and charming personality combined to win her a lasting place in the hearts of her hearers. Mr. Schlegel won instant favor by

manages his musicians is truly remarkable.

The massed choruses under Mr. Claassen's efficient direction sang a number of festival songs in splendid style. Other directors were C. C. Lieb, of Houston, and



Leaders at the Sangerfest—Seated: Mme. Rappold and Conductor Zach. Standing: Arthur Claassen, Festival Director; Carl Schlegel, Baritone Soloist; C. C. Lieb, Chairman Program Committee, and Arthur J. Gaines

his masterly rendition of "Wotan's Abschied," from "Die Walküre." He also sang with splendid success the grateful aria, "An Jenem Tag," from Marsch-

Carl Venth. Incidental solos were well rendered by Mrs. Turner Williamson, of Dallas, and Mrs. C. C. Wenzel, of Houston. The work of the mixed choruses,

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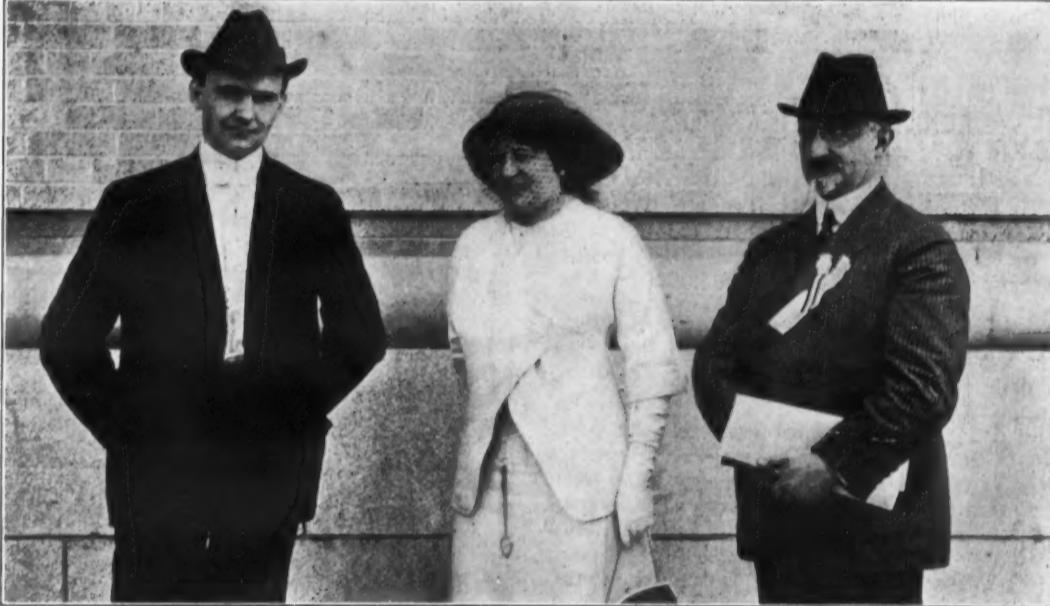


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N. J. (Re-engagement) May 28

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At the Houston Festival—Left to Right: Arthur J. Gaines, Manager St. Louis Orchestra; Mme. Marie Rappold, Soloist, and Max Zach, Conductor of the Orchestra

ner's "Hans Heiling," and several groups of lieder.

Max Zach and his splendid body of musicians probably won their greatest success in the "Lohengrin" Vorspiel and the Overture to "Rienzi." As a Wagnerian conductor Mr. Zach again demonstrated his right to be classed with the leaders in this country, and the ease with which he

made up of the English singing societies of Houston and directed by Julian Paul Blitz and H. T. Huffmaster, of Houston, was memorable.

The arrangements for the sangerfest were made and splendidly carried out by C. C. Lieb, G. F. Sauter and J. F. Wolters, of Houston, who were the heads of the principal committees.

the other numbers were played with perfect ease and elegance, her interpretations of Debussy being particularly interesting. After much warm applause Miss De Olloqui was obliged to give many encores.

Hammerstein Must Pay His Daughters

Oscar Hammerstein's suit to get possession of 3,998 shares in the Hammerstein Amusement Company, which were put in trust to pay alimony for the late Mrs. Malvina Hammerstein and for the maintenance of her two daughters, seems to have gone astray. After his wife's death and the marriage of his two daughters Hammerstein demanded the stock back, on the ground that no further reason existed for the continuance of the fund, but the Appellate Division of the Supreme Court of New York last week decided that Hammerstein had created a trust which was not revocable, in spite of the death of the chief beneficiary. Consequently, unless further legal tangles intervene Mr. Hammerstein will have to continue paying each of his daughters \$100 a week.

LUDWIG HESS, TENOR BECOMES INVENTOR

Devises Process That He Believes Will Revolutionize Music Engraving Industry

Ludwig Hess, the German tenor, who departed for Europe on Tuesday aboard the *Ryndam*, as a fellow passenger with Julia Culp, announced to a MUSICAL AMERICA man that he had turned inventor. For five or six years he has devoted himself to a study of sheet music engraving processes and he has now obtained patents on a method of printing music which, he believes, will revolutionize this particular industry.

As Mr. Hess explains it, the process will save from 6 to 8 per cent. in expense as compared to the present style of engraving and will produce results equal to the finest music now printed. Instead of making the engraving directly on steel plates Mr. Hess's invention calls for the employment of transparent paper, upon which the lines of the staff are marked opaque. The original impression of the notes and various symbols is made upon this master sheet by dyes somewhat similar to those employed in the steel plate process. From this sheet, says Mr. Hess, it is possible to transfer a surface to metal plates or stone, from which direct impressions may be had on a rotary press or any other method of direct printing.

Mr. Hess has found a promoter for his invention and they departed together Tuesday to arrange for the installation of this process in various European countries. They will demonstrate it before the leading music publishers of the continent and in the Fall will arrange with American publishers for the adoption of the system.

"I have purposely declined a number of very important concert engagements here this season," said Mr. Hess, "in order to be able to devote my time to this invention. But I have made plans for next season that will bring me before the musical public more frequently than during any previous season. I shall appear nine times in London during my stay there, and soon after my return on September 15 I shall appear in twenty-one recitals in the Canadian cities. In the Spring of 1914 I am engaged to make a joint recital tour with Julia Culp, beginning in Chicago and including cities in the Middle West."

Peabody Conservatory Fraternity Gives Interesting Concert

BALTIMORE, May 12.—The members of the Kappa Chapter, Phi Mu Alpha Musical Fraternity, of the Peabody Conservatory, gave an elaborate musical at the Floreston Club, May 6. J. Atlee Young, pianist, opened with Rachmaninoff's Waltz in A Major, which was followed by the Trio from "Faust," beautifully sung by Oscar H. Lehmann, tenor; Taylor Scott, baritone, and August Hoen, basso. Boito's duet from "Mefistofele" was rendered by Mr. Lehmann and Mr. Hoen, who also appeared in Bullard's "Winter Song" for quartet, with Frank L. Mellor and Taylor Scott.

Mr. Mellor sang a tenor solo by Verdi. Frederick D. Weaver, pianist, was heard in the Chopin Ballade in F Major. Edward Mumma Morris, pianist, concluded the program with the Schultz-Evler arrangement of Strauss's "Beautiful Blue Danube." The accompanists were Walter G. Charmbury and F. Huber.

Bridgeport Oratorio Society Elects

BRIDGEPORT, CONN., May 10.—The Bridgeport Oratorio Society re-elected all of its last year officials last Tuesday with the exception of the treasurer. Frederick H. Stevens will take the place of Elliott Curtis. The society will start rehearsals early in the Fall and is promising a program of unusual worth for next Spring. While this year's concert was an artistic success it was not all that could be desired from a financial standpoint. The officers for the coming year will be Nathaniel W. Bishop, president; Jonathan Godfrey, vice-president; Charles D. Davis, second vice-president, and Mabel French, secretary.

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With the Orpheus Club of Buffalo—April 14, 1913

"It was a delight again to hear Miss Miller's glorious richly colored voice. The quality is uniform throughout the vocal compass, and there is fullness and warmth of tone. She charmed no less by her winsome personality than by her vocal gifts and musical interpretations."—Miss Mary Howard in the *Buffalo Express*.

"Christine Miller, brilliant concert artist, has gained enormously in poise, musicianship and dramatic equipment since last heard here. Her rich, resonant contralto voice, her polished French diction and her dramatic interpretation won flattering tribute of applause."—*The Buffalo Courier*.

"Christine Miller won immediate favor with the large audience by her fine singing and charming style of delivery. Her voice is a rich contralto of much power and clear in all the registers. She sings with deep sentiment and a wealth of feeling found only in a real artist."—*The Buffalo Commercial*.

MANAGEMENT:
Haensel & Jones, Aeolian Hall, N. Y.

BERLIN COLLEGE FINDS JOY IN FESTIVAL DAYS

Tribute to Wagner by Andrews Chorus, Stock Orchestra and Quartet—Fine Performance of "Elijah"

BERLIN, O., May 18.—Oberlin College's fine concert season was brought to a climax with the May festival, the Musical Union having the splendid assistance of the Chicago Symphony Orchestra, and four excellent soloists, Florence Hinkle, Rosalie Wirthlin, Lambert Murphy and Henri Scott.

On Monday night the orchestra and Musical Union joined forces in giving a Wagner program in celebration of the centenary of the great composer. Both chorus and orchestra gave superior performances, the chorus distinguishing itself particularly in the difficult Finale to "Die Meistersinger," with the notable aid of Mr. Murphy and Mr. Scott. The orchestra, under Frederick Stock in the instrumental numbers, was superb in the "Tannhäuser" Bacchanale. The audience was held entranced through the "Good Friday Spell," Transformation Scene and "Glorification" from Parsifal, and great enthusiasm was displayed over the whole program.

On Tuesday afternoon occurred the symphony concert, at which the orchestra played the Dvorak Symphony, "From the New World," and the "Woodland Suite," by MacDowell. The soloist at this concert was Charlotte Demuth-Williams, of New York, who played the Scotch Fantasia for violin and orchestra, by Bruch. Mrs. Demuth-Williams formerly studied in Oberlin and her successful appearance was the occasion of a hearty reception.

In the concluding concert on Tuesday afternoon, the Musical Union and the Chicago Orchestra, with the soloists, gave an inspiring performance of "Elijah" under the leadership of the union's director, Dr. George Whitfield Andrews. Mr. Scott interpreted the part of *Elijah* with authority and did especially fine work in the aria, "It is enough." Miss Hinkle displayed a very beautiful natural voice and sang with understanding and a fine sense of interpretation. Mr. Murphy, with his remarkably pleasing voice, was a splendid *Obadiah*, while Miss Wirthlin sang the lines of the contralto very successfully. This performance of "Elijah" is the tenth by the union. Next year the chorus is to sing "St. Francis of Assisi," by Pierné. The credit for the fine singing of the union is almost wholly due to the careful and musicianly rehearsing of its director, Dr. Andrews.

A TRIO OF SOLOISTS

Edna Dunham and Messrs. Pilzer and Rechlin Heard in Benefit Concert

The benefit concert given under the auspices of the Lutheran Educational Society at Aeolian Hall, New York, on Wednesday evening, May 14, proved to be of real interest, the artists taking part being Edna Dunham, soprano; Maximilian Pilzer, violinist, and Edward Rechlin, organist.

Mr. Rechlin, who is favorably known as a concert-organist, opened the program with the Toccata from Widor's Fifth Symphony, which he played with rare virtuosity and scored again in an interesting improvisation, as well as in a group of short pieces by Kramer, Nilcher and Guilmant, being obliged to respond to an extra after the final number of the group. His command of the "king of instruments" is notable.

For her first solo, Miss Dunham, who has been rapidly making her way to the front rank of American concert sopranos, chose Patten's "Cry aloud, spare not," Mr. Rechlin accompanying her at the organ. Her delivery of the familiar sacred solo was impressive and she repeated the impression she made in it in Liszt's "O Lieb, O Lieb" and Von Fielitz's "Es liegt ein Traum," adding as an encore Emmell's popular "Philosophy." Miss Dunham's voice has developed remarkably in the past few years and to-day she is the fortunate possessor of a fine ringing quality as well as a musicianly style. Her high tones were taken with assurance and her fidelity to the pitch was not the least conspicuous of her merits.

Mr. Pilzer played the E Major Handel Sonata and a group comprising his own "Caprice Valse" and "Liebeslied" and Rehfeld's Spanish Dance, winning his hearers' approval in all of them. Kreisler's "Caprice Viennois" was his supplementary offering

and in this he was also at his best, his playing being that of a sincere artist finely equipped for his task. He was accompanied at the piano by his sister whose work was wholly satisfying.

A. W. K.

CHURCH ORGANIST AT 14

Pittsburgh Discovers Boy Prodigy—Women's Chorus for Eisteddfod

PITTSBURGH, May 19.—A boy organist prodigy has been discovered in Pittsburgh, and although he is aged but fourteen has been signally honored by being elected organist of the Friendship Avenue Presbyterian Church in the fashionable East End District. His selection was made on its merits. The boy was born at Elizabeth, N. J., and moved to Pittsburgh in 1906. He studied music for four years under James J. Jordan and is now studying under Charles N. Boyd, of Pittsburgh. Mr. Boyd is the conductor of the Cecilia Choir and former historian of the Pittsburgh Orchestra. Master Harris played his first musical program at the church yesterday.

A committee from the Pittsburgh Eisteddfod Association which went to New York a few days ago to call on Andrew Carnegie regarding the coming International Eisteddfod to be held in Pittsburgh July 2, 3 and 4, returned to Pittsburgh with the assurance that the Laird of Skibo would come forward with a handsome contribution. Choirs are coming here from all parts of the world to compete. A new feature is the organization of a women's chorus of fifty voices to compete in the contests. James Stephen Martin has been invited to direct it. It will be composed of members of the Tuesday Musical Club Choral, leading Welsh singers and church singers. The Salt Lake City choir will be among those that will compete for honors.

E. C. S.

Annie Friedberg to Manage Sorrentino Concert Appearances

Umberto Sorrentino, the young Italian tenor, whose concert work this season has grown to considerable proportions, will be heard next season under the management of Annie Friedberg, the New York manager, whose activities are now concerned with the concert appearances of such noted artists of the Metropolitan Opera as Frieda Hempel, Jacques Urlus and Carl Braun.

EVAN WILLIAMS

TENOR

Two Characteristic Press Comments That Tell How This Eminent Concert Artist Is Received Wherever He Appears:

The Boston Herald.

Appearance before the Handel and Haydn Society as tenor soloist in "Arminius": "Mr. Williams sang with his habitual sweetness and purity of tone and in his curse upon the Romans rose to tremendous intensity, winning not only the manifest approval of the audience but of the chorus behind him, which broke out into uncontrollable applause in expression of their appreciation."

Philadelphia Record.

"The soloist of the evening was H. Evan Williams, a singer of whom America can justly be proud. Mr. Williams is famous as a concert and oratorio singer. His songs last night were provocative of a strong desire to hear more of his repertoire. He is gifted not only with a fine voice, but with a delightful repose and an enunciation that makes English a pleasure to the ear. The audience was enthusiastic over his work and insatiable in their demand for encores."

NEWARK'S NOTEWORTHY WAGNERIAN CONCERT

Mme. Gadski, Emil Hofmann and Metropolitan Opera Orchestra Unite in Program

NEWARK, N. J., May 19.—Mme. Johanna Gadski, of the Metropolitan Opera Company, and Emil Hofmann, the noted German baritone, were the soloists at a noteworthy Wagner centennial concert in the Shubert Theater last Thursday night. Adolph Rothmeyer conducted an orchestra of Metropolitan Opera House musicians and the program comprised the overtures to "Meistersinger," "Tannhäuser," "Lohengrin" and "Tristan," the Waldweben from "Siegfried," Siegfried's Rhine Journey from "Götterdämmerung," the Ride of the Valkyries from "Die Walküre," the Good Friday Spell from "Parsifal," and the "Kaiser March," as the orchestral numbers; the song "Blick ich umher," being Wolfram's first song in the festival of song in "Tannhäuser," and Wotan's Farewell from "Die Walküre," sung by Mr. Hofmann, and Elizabeth's greeting to the Hall of Song, "Dich theure Halle," from "Tannhäuser"; Elsa's Dream, from "Lohengrin"; Brünnhilde's Appeal to Wotan, from "Die Walküre," and Isolde's Love Death, from "Tristan," by Mme. Gadski, for the vocal numbers. The "Kaiser March" closed the program.

Mme. Gadski again demonstrated her superiority as a Wagnerian singer and received a welcome that must have been gratifying to her. Mr. Hofmann's interpretations were of a high standard of excellence, displaying not only a thorough routine in operatic art but a voice of fine sonority, beautiful quality and dignity. His dramatic numbers were delivered with eloquent effect.

All in all, the concert proved a noteworthy one. The orchestra was intelligently conducted and played with its customary polish.

Margaret Kissinger, who is gaining considerable prominence in Milwaukee as a pianist, appeared in a recital there recently before a large audience. A pupil of Hans Bruening, she possesses a well-developed technic and plays with accuracy and precision. Her program included numbers by Beethoven, Schumann, Bach, Weber, Scott, Schumann-Tausig and Liszt-Busoni.



ZOE FULTON

Prima Donna Contralto

(With the Pittsburgh Festival Orchestra)

Miss Fulton came with the prestige of previous success before the Pittsburgh public, having appeared here a few months ago as prima donna contralto of the Aborn Grand Opera Company. She then made a decided hit, and last night she confirmed the good impression previously made. Her numbers were chosen wisely, being admirably adapted to her style and quality of tone. Miss Fulton's work was marked by a splendid volume of tone and by such clear enunciation as one rarely hears on the concert platform.—Arthur Burgoyne in *Chronicle Telegraph*.

The most pleasing portion of the program was that contributed by Miss Zoe Fulton. She has one of the finest contralto voices that has ever been heard in Newark. There are many contralto voices, but a voice of such tenderness and depth of feeling as hers is rare. In the "Prayer of Penitence," by Wagner, Miss Fulton showed to a nicely her splendid contralto, and deep, pure tonal qualities.—*Daily Advocate*, Newark, O.

Not a little credit for the success of the performance, too, falls to Miss Zoe Fulton, whose rich contralto is displayed to advantage on several occasions in the role of Suzuki and particularly in the above mentioned duet with Butterfy in the second act. Miss Fulton, too, is a capable actress who makes the faithful Japanese serving woman very real.—H. H. Ryan in *Milwaukee Daily News*.

Pennsylvania College for Women
Pittsburgh, Pa.

WOLFSOHN MUSICAL BUREAU
1 WEST THIRTY FOURTH ST.
NEW YORK CITY

"WEEK END" OPERA NOW IN VOGUE ON BOWERY

Zuros Find an Eager Response to Their Supplementary Season of Saturday and Sunday Performances

Let there be coined a new expression, "week end opera," to describe the performances given by the Zuro forces last Saturday and Sunday at the Thalia Theater, New York, as a supplement to their regular Bowery season of four weeks. Finding that they housed their biggest audiences on Saturdays and Sundays, these enterprising managers decided to give performances on these two days until June 1.

That the Messrs. Zuro were wise was evidenced on Sunday night, when "Carmen" drew an audience which filled every seat, including the boxes, and left many standing on the ground floor and balconies. Not only was there a goodly representation of the Italian and Jewish colonies on the East Side, but such a proportion of persons from uptown that the Canal Street subway station was all animation shortly after the curtain was rung down, at twenty minutes before midnight. Not only did the enthusiasts remain until this late hour, but they hissed down a few individuals who started to leave immediately after *Don José* had given *Carmen* his deadly knife thrust.

This tragic climax had closed a scene which for sheer intensity of emotion was absolutely thrilling, owing to the fervid delineation of the unhappy soldier by Ugo Colombini, as well as Alice Gentle's picturesque portrayal of the cigarette girl. Both of these principals sang their roles with such good taste as to make the performance remarkably satisfying. Oscar Hammerstein was in one of the boxes, applauding his former song bird, Miss Gentle, as well as his erstwhile conductor, Josiah Zuro, who repeated the spirit and color of the score with much skill. Not the least pleasing future of the production was the work of the ballet, with its *première danseuse*, Margarethe Wind. Mme. Zavaschi's *Micaela* and the *Toreador* of Angelo Antola were also worthy contributions.

"Otello" had received a presentation on Saturday evening and "Gioconda" at the Sunday matinée, in which, like "Carmen," it was described on the program as a "sacred concert." Giuseppe Mauro, the robust tenor, showed his physical endurance by singing *Otello* on Saturday evening and *Enzo* on the next afternoon. The Saturday audience manifested delight in his dramatic singing, as well as that of Mme. Zavaschi, the *Desdemona*; Mr. Modesti, as *Iago*, and William Giuliani, as *Cassio*. Mme. Zavaschi exceeded Mr. Mauro's feat by singing in all three performances, being the *Laura* of the Donizetti opera.

Friday is added to the schedule this week, with a first performance of "Traviata," while "Carmen" will be repeated on Saturday and "Aida" on Sunday evening.

K. S. C.

Mrs. Owen Johnson, the wife of the writer, will soon make her début in grand opera in Italy.

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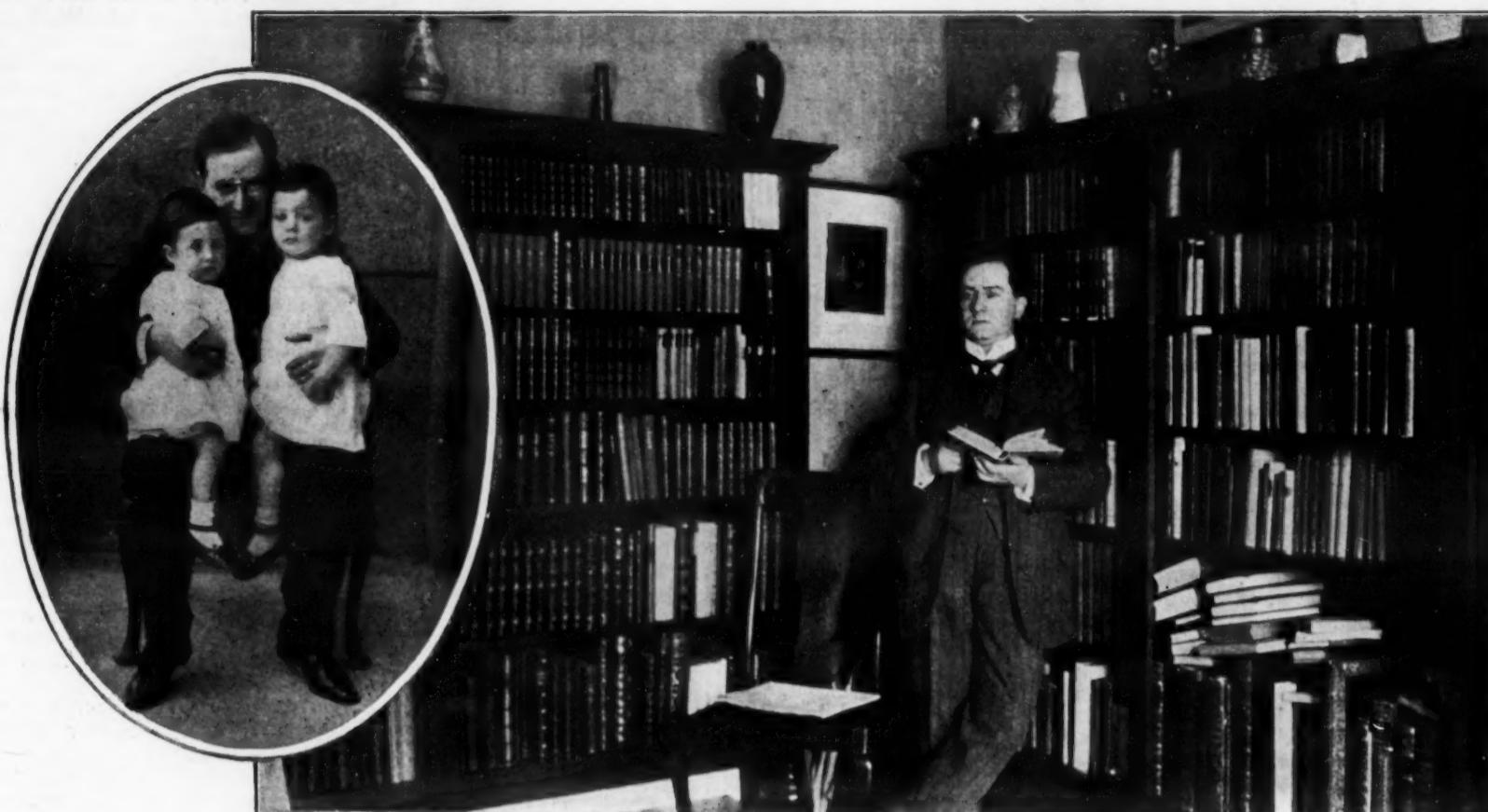
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HIS CHILDREN AND HIS BOOKS CHIEF VACATION JOYS OF CARL FLESCH



Carl Flesch, the Famous Violinist, Off Duty—To the Left, with His Twin Children, Who Are Said to Have Inherited Much of Their Father's Musical Ability, and, Right, in the Library of His Berlin Home

BERLIN, May 3.—Now that his season is practically over, Carl Flesch, the famous violinist, is happy that he can devote himself entirely to home life, which he understands how to make as interesting as possible. First of all, there are his books, of which he possesses a splendid collection, to which he adds continually, and of which he is so fond that he never travels without taking a few favorite volumes with him. He is chiefly interested in French literature, and collects books that especially concern the first part of the nineteenth century. Dramatic literature also appeals greatly to him, and as often as his many concerts give him time he can be seen in the Berlin theaters, where the performances are sources of continual delight to him.

The part of Herr Flesch's holidays that he most looks forward to, however, is the Summer, which he generally spends in

Rindbach, a little village in Austria, near the Traunsee, one of the loveliest lakes of the world. A small colony of musicians is assembled there; among them the celebrated pianist, Arthur Schnabel, one of Flesch's best friends and his partner in many chamber music concerts. It is there they work over a great part of the programs of the many sonata recitals they give in the Winter, and last year they even made a new edition of the Mozart Violin Sonatas, for Peters, one of the greatest editors of Europe. The pianist's wife, Therese Schnabel-Behr, and Jeanette Grumbacher-de Joy attract a great many singing students to the little village, and Julia Culp, who this winter made her first appearances in America, spent three summers there. Sir Henry Wood, the English conductor, has also been a visitor.

However remote it may be, Rindbach would be crowded by students if Mr. Flesch accepted everybody who wants to take lessons with him. As a matter of fact, he refuses all demands, excepting those of sev-

eral fellow artists. The American violinist, MacMillan, spent two summers with him, and Mr. Sinsheimer from New York, who took the journey from Paris to make Mr. Flesch's acquaintance, was so interested in his method that he stayed for six weeks to work with him. Tiny as it is, Rindbach has seen a great many famous men, and not only recently either, for it was among the favorite spots of Joachim and Brahms.

Herr Flesch devotes himself as much as possible to his family, which includes a little daughter and the twins, with whom he plays for hours in the garden of his little villa and who, incidentally, seem to have inherited some of the musical talent of their father.

This Summer Mr. Flesch will not take any pupils with him at all. He wants to take still more of a rest than usual, as his next season will be a trying one. From October till the end of December he will give concerts in Europe, and the second part of the Winter will be spent in America, where he pays his first visit.

SICAL AMERICA. "This orchestra will undoubtedly make a longer tour of the Southwest in the season of 1913-14," remarked this official. "We have heard so much praise and have had so many requests for engagements that there is every reason to believe the tour can be considerably lengthened. As for the St. Louis musical public, it will interest you to know that the subscription sale is just 100 per cent. larger at this time than it was at a corresponding date last year." Conductor Max Zach has again departed for the East and will spend his Summer vacation with his family in and around Boston.

The Morning Choral Club of St. Louis,

which already has a national reputation, has created much interest with the announcement of its first concert of the coming season, on November 14, when Mme. Margaret Matzenauer, of the Metropolitan Opera House, will make her appearance with the organization.

H. W. C.

Emily H. Diver, soprano, of Baltimore, sang several selections from "Robert le Diable" at a recent concert and was also successful in her interpretation of rôle of *Ulrica* in "A Masked Ball," which was recently produced by the opera class of the Peabody Conservatory.

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WILL PATTI RETURN AT 71—WHY NOT?

By ROBERT GRAU

THE cables have informed us of considerable recent activities on the part of the Baroness Cederstrom who in her seventy-first year shows no indication that her unexampled career is even approaching the end, and there are signs, unmistakable signs, that this remarkable woman contemplates another farewell tour of the land of dollars. Patti, at seventy-one, would find a new public.

If she came under a competent director and confined her appearances to the lecture platform, singing merely to illustrate her talks, a tour of the large cities would be an event in the world's history. Who can doubt that the aspirant for a musical career and the thousands of young women studying in our musical institutions would be provided with a great incentive for renewed effort through a Patti lecture?

But there is nothing to indicate that such a public spirited mode of procedure is in Patti's mind. Yet we know through MUSICAL AMERICA that recently Patti graciously sang and lectured to Jean de Reszke's pupils in Paris, and the great *Maestro* declared the diva's execution was well nigh flawless and her voice as good as it has been at any time in the last twenty years.

When Patti came here in 1904 the critics, with few exceptions, resented the spectacle of Patti revealed to the public at sixty-three. Few, indeed, held her in any rever-

ence for what she was, and Patti herself contributed to the prejudice by arriving in this country twenty-four hours before her opening concert. Moreover, although on this tour Patti was paid \$5,000 a night, all of her old-time precautions were cast to the winds. In plain words, the Patti who was known to disappoint a \$12,000 audience if she was the least bit hoarse, faced her opening audience at Carnegie Hall while suffering with a severe cold. At 5 o'clock on the day of the opening concert the writer heard Patti sing at the Savoy Hotel, and although the advance sale was \$11,000 expressed himself as opposed to the diva's re-entree under such conditions, but the Patti of 1904 was here for revenue only. She sang!

Critics Called Her Wreck

In spite of this great setback and the fact that the majority of the critics proclaimed Patti a vocal wreck, the amazing popularity of the one who had been hailed "Queen of Song" in other days was not to be obliterated in a day. It will be of interest here to state that in the face of headlines reading "Patti's Failure" and "Patti's last farewell a sad spectacle," the second concert drew \$9,000, and as the diva received 25 per cent. of the gross receipts above \$7,500, she was paid \$5,400 for singing two songs and encores. At the second concert Patti sang as well as at any

time in fifteen years previous, but not one musical critic came to the second concert.

Merely to demonstrate the truly sensational vogue of Patti at sixty-three, I will say that her first concert outside of New York City attracted an audience representing exactly \$13,800. This was at the Philadelphia Academy of Music, November 9, 1904. And to this day the figures represent the record for a concert outside of benefits. Never in musical history has this total been surpassed, and as Patti was paid \$7,200 for being on the stage less than twenty minutes one may form some idea as to whether her coming here at seventy-one would find her powers to attract the public impaired.

Chance for a Manager

But will the Patti of 1913 come to America for a farewell tour in the old money-getting manner, or will she come for the purpose of revealing to the rising generation her artistry and her remarkable vocal and physical preservation.

At the present time, in this country, we have a superior type of concert direction. There are at least a half-dozen men who will read this who can gain access to the diva at her castle at Breconshire, and the Baroness is never more hospitable and gracious than when discussing business plans, while the Baron himself becomes a veritable enthusiast when the subject of an American tour is under discussion.

That Patti is thinking of a lecture tour is likely from the fact that her recent and future public appearances have been before bodies of singers and students, and it requires only that some entrepreneur, conversant with the *modus operandi* required, present himself at Craig y Nos. If he fails he will have the satisfaction of knowing that others will not succeed, for I am unwilling to believe that if Patti decides to visit America again professionally that she will do so with the same selfish motive as of yore. This view is borne out, to an extent, by the reception accorded several representatives of a vaudeville syndicate who went to the Welsh castle prepared to offer Patti \$10,000 a week to sing "The Last Rose of Summer" twice a day.

Fitting End of Career

Although this offer meant a half million dollars in the aggregate, not one of the representatives was allowed to make their offer in person, and the potentates who control the destiny of modern vaudeville were wholly ignored by the great singer when in desperation they tried the cables.

No! Patti was guilty of much selfishness in 1904, but there is every reason to believe that she deeply regretted the experience. But even if she were not the wealthiest singer in the world I do not believe that she would contribute to any retrograde movement in what yet remains of her artistic career, and surely a vaudeville appearance, even in the face of Bernhardt's vaudeville triumph, would serve to disillusionize that large public which has heard her when she was truly *La Diva*, and who so delighted in saying to the younger generation: "But you should have heard Patti!" And now it remains for some one, a Lee Keedick, or perhaps a Fred Whitney or the intrepid R. E. Johnston, to glorify himself by inducing Patti at seventy-one to come to us for twenty or twenty-five lectures and end her career in a blaze of glory.

Another Operatic Contingent Off for Europe

There was a small musical company sailing for Europe on the steamship *France* on Thursday, May 15, including Cleofonte Campanini, the new general manager of the Chicago Grand Opera Company; Carolina White, prima donna soprano of the same organization; Arthur Hammerstein, who is planning to give a production of the light opera "The Firefly" in Paris, with Lina Cavalieri in Emma Trentini's rôle, and Jacques Coen, Hammerstein's stage manager. Miss White expects to learn the prima donna rôle of the new Leoncavallo opera, "I Zingari," while she is abroad, and to add several other rôles to her répertoire. She is to sing in "Aida" in Paris this Summer and will take a motor trip over part of Europe with her husband, Paolo Longone.

Mrs. Agnes Kimball Sings with Meadville Oratorio Society

MEADVILLE, PA., May 19.—The fifth annual concert of the Oratorio Society of this city was held last Tuesday night. The affair was a testimonial for Mrs. Juvia O. Hull, the director, who has been indefatigable in her effort to bring the society up to a high standard.

Haydn's "Seasons" was the offering of the night, and although it is filled with difficult choruses the organization made a creditable showing. The soloists of the night were Agnes Kimball, soprano; Walter Earnest, tenor, and Isaac Key Meyers, bass. Mrs. Kimball gratified local music lovers with the beauty of her voice.

Mildred Potter

20 Engagements - - 20 Triumphs

FREMONT—Recital—March 11th.

"Her recital evinced sound musicianship and a glorious contralto voice."—Evening Times.

MEMPHIS—Symphony Orchestra—March 14th.

"Proved entirely satisfactory and sang herself into the hearts of everyone in the audience."—News Scimitar.

NEW YORK—"German Mass"—March 28th.

"She can be hailed as the leading Oratorio contralto for next season."—Evening Post.

PITTSFIELD—"Messiah"—April 14th.

"Was given the applause that this well-known singer deserves."—Journal.

PATERSON—Orpheus Club—April 15th.

"No contralto except Schuman-Heink has made such a favorable impression."—Call.

NEW YORK—"Music Makers"—April 16th.

"Sang the two solos with excellent voice and good taste."—Sun.

BOSTON—"Music Makers"—April 17th.

"The solo part though ungrateful was admirably sung by Miss Potter."—Post.

CARLISLE—"St. Paul"—April 21st.

"A really beautiful voice and a superior musician."—Evening Herald.

YORK—Festival—April 23.

"Has a magnificent range, repose of style and great intelligence. No better artist visits York."—Gazette.

READING—"Requiem"—April 24th.

"Miss Potter possesses an unusually beautiful voice and her diction was remarkably clear."—News.

HARRISBURG—"Hiawatha"—April 25th.

"Has acquired a large reputation, is well worthy of it, and aroused great enthusiasm."—Patriot.

PHILADELPHIA—Orpheus Club—April 26.

"Miss Potter's work was thoroughly satisfactory—the club members were greatly pleased and the audience delighted."

(Signed) A. D. Woodruff, Director.

TRENTON—"Elijah"—April 28th.

"Miss Potter's voice is fresh, full of life and power, and she electrified the people by her glorious work."—State Gazette.

ALLENSTOWN—"Stabat Mater"—April 30th.

"Revealed a voice of sonority and flexibility that both astonished and delighted."—Democrat.

WILKES-BARRE—Festival—May 1st.

"Miss Potter's voice was glorious and her musicianship unquestionable."—Record.

GENEVA—May 2d.

"Miss Potter's voice is beautifully smooth and even and she sings with an ease and authority that shows she is a genuine artist."—Daily Times.

ITHACA—Festival—May 3d.

"Sings in a manner that stamped her as one of the great contraltos. Her voice is full, round and sympathetic."—Daily Sun.

ALBANY—"Music Makers"—May 5th.

"Miss Potter's solo was one of great beauty and her rich voice was full of poetic imagery."—Argus.

WINSTED—"Samson and Delilah"—May 7th.

"Has a rich, flexible and sympathetic voice of extraordinary range and timbre."—Citizen.

SPRINGFIELD—Festival—May 9th.

"Gave her singing the same sincerity and showed the same fine training that characterized her work at last year's Festival."—Union.

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BERLIN TURNING TO LIGHTER MUSIC

Concerts of Serious Nature Becoming Few and Far Between—End of the Bach-Beethoven-Brahms Festival—Philharmonic Orchestra Touring Italy—Mme. Arndt-Ober as "Fricka"

European Bureau of Musical America,
Neue Winterfeldstrasse 30,
Berlin, May 3, 1913.

FOR verification of the fact that a period of transition has set in in Berlin's musical season one need only glance at the "Wochenprogramm," of which the now meager and scanty columns strive to make a showing with alluring announcements of open-air military concerts at popular prices. The classical muse has been bundled off, perhaps a little unceremoniously, by the almost tropical heat wave that has descended upon us. Soon will be wafted to us from all sides the seductive strains of Viennese waltzes, the inspiring notes of the German military marches as well as the catchy rag-time tunes which even the sober-minded Teutons have not been able to resist. It is an egregious fallacy to suppose that the Fatherland cannot and does not on occasion shelve its recognized idols and take unto itself others of a less exacting character.

At the head of this week's musical events comes the great Festival of the three B's—Bach, Beethoven, Brahms—of whose propitious and highly gratifying beginning we made mention in our letter of last week. Monday last brought us the crowning feature and therewith the close of this great occasion, with the Second symphony concert in which each of the three masters figured as follows: Bach, Organ Prelude and Fugue in B Minor; Brahms, Violin Concerto in B Major; Beethoven, Ninth Symphony, D Minor. As in the preceding programs, so in this, an imposing array of talented artists had been gathered—Bronislaw Hubermann as violin soloist, a vocal quartet for "Ninth," composed of Frau Elfriede Goette, soprano, Fräulein Hertha Dehmlow, contralto; Walter Kirchoff, tenor, and J. von Raatz-Brockmann, basso, with Bernhard Irrgang at the organ and the co-operation of the Philharmonic Orchestra and Choir.

As leader of these forces came the im-

perturbable Nikisch, who for this purpose managed to tear himself away from the flattering attentions of the London opera patrons, whose souls he has been satisfying with the nebulous food of the "Ring" and over whom he has once again cast his magic spell. So we had the third of the



A Snapshot of George Fergusson, the Scotch-American Baritone and Teacher, of Berlin (Left), and Robert Kahn, the Pianist-Composer, Taken During Easter Vacation at the Latter's Country Home in Mecklenberg, Germany

trio of conductors under whose skilful and trustworthy batons the festival has run its course. Siegfried Ochs, Max Fiedler and Arthur Nikisch are assuredly names to command respect, but still we wonder if any special reason existed for not giving us an opportunity to hear, at this time, that other veteran of the conductor's stave, Hans Richter. Perhaps it was a wise and praiseworthy consideration for the conductor himself that actuated the organizers of these programs. In passing we are reminded of a story told of "Uncle Hans," from a German source, showing another of the pitfalls which the English language presents to the unsophisticated foreigner. It appears that Richter was rehearsing an orchestra somewhere in England—probably London—and felt constrained, after one particular movement which had seemed to bother the musicians, to exclaim with some asperity, "You should play it on the sea-side," meaning the C string. This remark caused indignation among some of the members of the orchestra, who supposed that the irritated conductor was recommending them to apply for admission among the ranks of the perennial beach musicians.

Philharmonic Touring Italy

Another sign of the end-of-the-season times was the announcement of the last of the Philharmonic popular concerts, which took place under direction of Camillo Hildebrand on Sunday. The work of the Philharmonic Orchestra is by no means at an end, however. On Monday last this famous organization, accompanied by the choir of the Sing-Akademie, left for a tour of northern Italy, under the leadership of Professor Schumann, the conductor of the Sing-Akademie. Among the vocal soloists are such well-known artists as Frau Stronik-Kappel, Emmy Leissner, Arthur van Ewyl, George Walther and Otto Werth. Their first concert will be at Milan, where, in the Verdi Royal Conservatory, the Brahms's "Requiem" and Bach's "St. John's Passion" will be given on consecutive evenings. From Milan they will proceed to Turin, Genoa and Bologna, at each of which towns similar performances will take place. It will be interesting to note the reception and progress of

this German invasion of the land of sunshine and song.

The contralto, Mme. Arndt-Ober, who has been snapped up by the Metropolitan, will doubtless be a decided acquisition for that company, if her present excellent form continues. Last night we heard her as *Fricka* in "Die Walküre," and a striking and compelling interpreter of the rôle she proved, both vocally and histrionically. The depth of color and warmth of tone in her voice added to her great store of temperament and profound artistic intelligence render her an ideal impersonator of *Wotan's* indignant spouse.

Something in the nature of a sensation was created on Sunday last in Harmonium-Saal by a young pianist who accomplished a task that would have taxed many a riper and more experienced artist. Rosita Renard, who comes from Santiago de Chile, aroused enthusiastic comments by her masterly interpretation of compositions by Bach-Busoni, Beethoven, Mozart, Mendelssohn, Sgambati and Liszt. With extraordinary power and virility, velocity and a compelling sense of rhythm, Miss Renard interpreted these masters as few of her age could have. Her reliable technic proved that she has been an assiduous student. A small, though select audience tendered an unusually generous amount of applause.

Musical by the Fricks

Salon music is still to be heard in Berlin. The same Sunday witnessed a large and distinguished gathering at the home of the American baritone, Romeo Frick, who with his accomplished wife, Mme. Karola Frick, gave an interesting program of duets and *Lieder* by Christian Sinding and Dr. Paul Ertel, the erudite Berlin musical critic, who was present as accompanist. Both in the duet and the *Lieder* Mr. and Mrs. Frick gave convincing proof of their sterling artistic qualities, each displaying that polish and finish that stamped the cultured singer. Among the audience, which was not backward in expressing its appreciation of the compositions and the able manner in which they were rendered, we noticed such prominent members of the artistic world as Mme. A. Kirsinger, Mme. Josef Lhévinne, Countess Fanny von Moltke, Mme. Mariska Aldrich, Augusta Cottlow, Mme. Eleanor Painter-Smith, Baron and Baroness von Friesen, Ernest Hutcheson and many others.

Still another gathering at this, the close of the season, was assembled at the Proschowsky School of Song on Tuesday, April 29, for a vocal recital by a young American coloratura soprano named Eloise Baylor, a pupil of Franz Proschowsky. From her singing of songs and arias by Mozart, Horne, Scarlatti, Duparc, Debussy, Hue and Thomas one gathered that Miss Baylor has mastered the technic of vocalism in a thorough and intelligent manner. Her voice is of wide range and great purity of tone, excellently modulated in all registers, the higher tones perhaps conveying more of conviction and assurance than the others.

First Anton Bruckner Festival

Following upon the burning of the "incense" to Bach, Beethoven and Brahms in the great festival just concluded in Berlin comes the announcement that another idol is to be feted with pomp and circumstance. The enterprising concert bureau, Emil Gutmann, is arranging a Bruckner festival to take place in the spring of next year in Berlin, at which, in addition to the works of the great Austrian composer, a number of orchestral and choral compositions by the late Hugo Wolf are to be performed. The festival will extend over a period of four days, and some of the finest interpreters of these two masters will be invited to participate.

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27th SEASON

Send for circulars and catalogues.

KATE S. CHITTENDEN, Dean

With this week's mail we have received the Almanach for 1913-14 compiled by the International Concert Management, formerly known as the Norbert Salter Concert Management. It is a compact volume, well bound and simply and clearly printed. In addition to a lengthy indexed list of artists of renown, with short notes of their careers, photographs and press comments, the manual contains interesting and instructive articles from the pens of such authorities in the musical world as Dr. Paul Ertel, Alfred Thienemann, musical editor of the Berlin *Tageblatt*, Bruno Schrader and Franz Dubitzky.

F. J. T.

Florestan Club Recital Enjoyed by Baltimore Music Lovers

BALTIMORE, May 14.—An exceptionally pleasing musical was given at the Florestan Club May 13 by the Florestan Sextet composed of: Franz C. Bornschein, first violin; Samuel Hamburger, second violin; Charles H. Bochau, viola; Albert Hildebrandt, cello; Edward W. Moffett, bass, and Frederick H. Gottlieb, flute. The program included Serenade by Hannah Hoffman, a group of six German dances by Schubert, arranged for flute and strings by Charles H. Bochau, and Wagner's Altenburgblatt. Frederick H. Gottlieb played admirably a flute solo, "The Nightingale." Harry P. Veazie, baritone, of Washington, D. C., contributed to the evening's enjoyment with well-rendered selections by Brainard, Leoni, Whiting, Edward Elgar and others.

W. J. R.

Two Organists Ready for Duty at New Britain Church

NEW BRITAIN, CONN., May 12.—The Methodist church in this city had two organists last Sunday, one in the loft and the other, B. M. Hallett, in a pew. H. N. Clapp, the new organist, had charge of the music. Mr. Hallett says that he has been engaged by the music committee of the church for another year, and it is reported that he followed the advice of a lawyer in appearing to offer his services. The music committee of the church does not take Mr. Hallett's claim seriously.

Meta Reddish First Yankee Girl to Sing in South American Opera

MILAN, May 10.—Meta Reddish of Le Roy, N. Y., who made her début at San Carlo in 1911, is the first American woman to be engaged for the grand opera in South America. She has signed a contract for the Summer season at the Coliseum at Buenos Ayres and the opera house at Valparaiso. She will sing in "Rigoletto," "Les Huguenots," "The Barber of Seville," "La Traviata" and "I Pagliacci." She will sing at the Costanzi in Rome.

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New York, May 24, 1913

GOOD AND EVIL IN OPERA

A great deal of discussion will be caused by the action taken by the National Federation of Musical Clubs, as reported in last week's MUSICAL AMERICA, in discountenancing immoral plots in its forthcoming opera contest.

This is a subject which takes more than an ordinary amount of sanity to discuss with a cool head and a clear mind. The "art for art's sake" champion, with an eternal chip on his shoulder, resents any interference whatsoever from morals in the sphere of art. The upright citizen in general is equally ardent in his desire to sweep art clear of all immorality.

This is not a question to be decided by the laying down of any moral Mason & Dixon line. It is not a closed matter, however much anybody may think it is, and it cannot become a closed matter. The reason is simply that no final decisions have been made, no sharp demarcations drawn, concerning many matters relating to morals in life itself. When we get all these perplexing matters settled in life itself it will be time to settle them in art. Meanwhile, we want art to reflect life. We want our operas to be dramas of life. The moment we go too far toward making our art a theory of life instead of life itself we become doctrinaire, and the world finds little spontaneous joy in what we do, because the doing of it has not been spontaneous.

Now, as against all this it is certain that a normal and optimistic people like the Americans wants its art, operatic and otherwise, to be fresh, clean, and inspiring. It is a little difficult to see how any progress is to be made toward such a thing by dropping from opera and drama the eternal themes of life, love and death, which have interested mankind from the beginning of the world. It is these themes, in one or another of their variations, that constitute the "immoral" opera plots of the old world, and, in fact, of all the great drama of the world. We have got to be transplanted to some distant star—Saturn or Uranus—if we are going to get away from these themes, and the chances are that we would even find them waiting for us there.

Why is it that we do not feel the same about the terrible immoralities in Wagner's music dramas—or let us say his opera plots, for the sake of those who prefer it so—that we do about certain of the operas originating among the Latin races, which were mentioned in the Federation matter. Simply because those music dramas represent a great vision of life, where good and

evil fall naturally into their places and are not tales which hover chiefly about the erotic, prurient and sensational aspect of evil.

No one ever wrote a successful opera or drama about Heaven. Everything runs so smoothly and orderly there that there is no story. It is only where the laws of life are broken in some way that there is a story. It is only where human error enters, where something goes amiss, where sin and redemption are called into play, where in some way immorality, if you will, enters, that life affords dramatic opportunity.

Life cannot be made over in a minute, and even when it is made over it is not done by removing it from the old eternal themes and motives. It is done by seeing them from a new angle. Is the "Scarlet Letter" an unworthy book because it deals with an immoral theme? The "Inferno" of Dante is based upon nothing else than the whole catalogue of human sins, and it is much better reading than the "Paradiso," and has undoubtedly done the world a great deal more good.

The whole matter is one of point of view. The tragedies and passions of life are eternally recurrent. Our great question in America is—how are we going to regard them? The old world has had its say—how are we going to offer something better toward human redemption than others have offered before us? The questions of *Amfortas* and *Parsifal* were questions of morality and immorality. We cannot escape their questions, but we can think whether or not we have new solutions to propose for the problems of human error. With such a high human attitude toward life and its dramatic representation we will scarcely be likely to fall into that way of looking at things, operatically, that is deplored by the Federation. To present life bigly and highly without fear, and with all of the beauty that is possible, is all that we need to do, and with such an aim in view we may feel sure that even if our work is strong meat it will not be unpalatable to those who are normal and healthy.

PIANISTS' SUICIDAL CONSERVATISM

London, it appears from reports from that city, finds that there is something wrong with the pianoforte recital. The audiences at these events in that city are diminishing from season to season, and even the few greatest pianists do not draw as they used to. It will be interesting to discover whether this is due to a decline of the pianoforte recital as a means of entertainment or whether it is merely a matter of programs. In the latter respect the question of the pianists' proverbial conservatism has been dragged to the front again and made to serve as a reason for the falling off in attendance. The practical restriction of pianists' programs to Bach, Beethoven, Chopin and Schumann has often enough been mentioned in MUSICAL AMERICA.

It would be a happy occurrence if some great, brave and pioneer soul would make it his life work to explore the entire world of modern music, or of music since the four aforementioned composers, and reveal to a weary and waiting world the true state of affairs—whether piano music has hopelessly degenerated and become unworthy of the great artists of the piano, or whether there exists in it a body of unknown—or at least, unfamiliar—works of high character, awaiting representation at the hands of future pianists less solidified in their devotion to the four masters named above. What about the immense piano sonata by d'Indy? Will not some kind pianist let us know whether it is destined for the junk heap or for Parnassus? The same service is required for a number of modern piano works, the existence of which at least is known.

If the piano recital is declining as a form of entertainment it might be well to undertake a more thorough test to learn whether or not it is a question of conservatism in program making. So long now the pianists have been playing the same works to the same audiences that it is small wonder that the worm should turn, and it may be necessary to see what a total change of diet will do in reviving the worm's appetite.

MUSIC FOR THE INDIVIDUAL

The Springfield Republican pays its respects to the power of crowd psychology in music, but makes its appeal from it in the same breath. It grants the "electric thrill" that may pass through a crowd of auditors packed shoulder to shoulder, but it points out the distressing fact that for crowd psychology to be operative there must necessarily be a crowd. The writer of the article referred to would have his readers remember that there are some kinds of music which it is good to hear in an atmosphere not too tense, which allows each hearer to respond in his own way rather than be swayed by his contact with the mass.

Crowd psychology would appear to be the great solution of the question of giving good music to the masses of the people. The "electric thrill" proves to be the medium through which the greatest in music can be communicated to them irrespective of the musical education or knowledge of the individuals of the mass.

PERSONALITIES



A Quartet of Celebrated Sailors

Here are four musical celebrities who, though for the moment they aren't doing it, can stand upon their own feet without support when it comes to winning public recognition. They are, reading from left to right, Mischa Elman, Frances Alda, Efrem Zimbalist and Giulio Setti, chorus master of the Metropolitan Opera Company. They are on their way to Europe.

Scheff—The interlocutory divorce decree granted to Fritz Scheff, prima donna, freeing her from John Fox, Jr., the novelist, was made final by Justice Keogh at White Plains, N. Y., May 15. Detectives testified that on May 9, 1912, Fox went with an unidentified woman to the Gerard Hotel, Manhattan, registering as "J. Farley and wife, of New York."

Eddy—Few American organists can lay claim to as fine a knowledge of the organ works of César Franck as can Clarence Eddy, the distinguished master of the "king of instruments." Mr. Eddy met the famous Belgian composer some years ago and went through many of his compositions with him, Franck playing the manual parts while Mr. Eddy played the pedals.

Fogel—At a benefit concert given on April 7 in Hamilton, Bermuda, a group of songs by Clyde Van Nuys Fogel, a young American composer, now resident in Hamilton, was sung with great success by Mrs. William Johns, soprano. The songs were "Till I Wake," "The Nightingale and the Rose" and "I Kiss'd My Love." They were accompanied by the composer.

Schumann-Heink—Henry Schumann-Heink, son of the world-famous contralto, recently passed the civil service examination for the position of detective in the office of the Prosecutor of Passaic County, N. J., standing highest on the list. Mr. Schumann-Heink has been successively mechanical engineer, actor, musical comedy singer, inventor and writer. He has operatic ambitions and intends to keep up his musical studies while engaged in detective work. He is twenty-seven years old.

Huhn—Bruno Huhn, the well-known composer, is one of the most enthusiastic advocates of outdoor exercise as a "counter subject" for serious musicians. His Summers at Bellport, L. I., are given over to swimming, tennis and sailing, while the Spring afternoons in New York prior to his Summer vacation find him out on the tennis courts "getting into form." His ability as a tennis player is so notable that he has been named "Invictus" by his colleagues.

Paderewski—Paderewski has been giving a series of concerts in Warsaw. At one of them, relates Philip Hale in the Boston *Herald*, individuals and public institutions sent bouquets and wreaths of red and white flowers, trimmed with amaranth-colored streamers. As white and amaranth are the Polish national colors, the police waited for the arrival of the flowers outside the concert room and cut off the streamers with their swords. The Warsaw police authorities presumably wished to mark their disapproval of Paderewski's political activities, but the higher class Russian officials, as well as the army's, condemned the incident as tactless and childish.

Potter—Though singers are none too often rewarded for splendid achievements by the conductors under whom they appear in concert or opera, Mildred Potter, the contralto, has this year been one of the exceptions. Miss Potter sang the difficult solo part in the first performance in America of the Taubmann "A Choral Service" with the New York Oratorio Society (Louis Koemmenich, conductor) and scored in it, despite the fact that it is not what is generally known as a grateful part. Shortly after the performance Miss Potter was the recipient of a letter from Conductor Koemmenich, in which he thanked her for her "excellent, most authoritative and artistic performance."

Muck—Dr. Carl Muck, the conductor of the Boston Symphony Orchestra, has fallen a victim of golf. Last winter when he was ill he became a member of the Brae Burn Country Club of West Newton, a suburb of Boston, where he lived during his convalescence. During the Spring he spent much time there and finally the call of golf got him. He laid in a supply of clubs and began to take lessons of the professional. Having a strong wrist and a good eye, his progress has been rapid. His one regret is that during the Summer he cannot keep up the game, as there is no golf in Southern Austria, where his country home is; but he intends to resume it seriously when he returns to Boston in the Fall.

HARTMANN TELLS OF HALVORSEN

First Played "Chant de Veslemoy"
in Christiania at Composers
Request

ARTHUR HARTMANN, the violinist, was the musician who presented to public Johann Halvorsen's famous "Chant de Veslemoy." He did it at the composer's request and after only a few hours' practice. Hartmann was very young at the time and filled with ambition. He had started his public career a few months before in Copenhagen and had visited several cities, everywhere being enthusiastically received. He was gradually working northward and finally arrived in Christiania, where he was booked to appear before an exceptionally critical audience. Hartmann tells of meeting the composer:

"It was my first visit to the capital of Norway and I decided to see the place. I met my old friend, Alfred Hansen, who was connected with a publishing house, and we went to a café. There I was presented to Halvorsen. He was very kind and I liked him immediately. He showed us a series of short violin pieces entitled 'Mosaïques.'

"After luncheon he invited us to accompany him to his studio. The conversation turned to the music he had shown us. I could not take my mind off one of them called 'Chant de Veslemoy' and the 'Con sordino,' was my suggestion. I played it and Halvorsen was pleased, but Hansen was enthusiastic.

"They lamented that I had not seen it sooner, so I could play it that evening. Hansen wanted to see what effect it would have upon the public. I said I would play it any way, and I did. That night I gave it as an encore. My pianist used the original manuscript. It was a critical audience and it was my first appearance in the city, but they applauded."

After the concert, Hartmann says, the great composer thanked him for present-



ARTHUR HARTMANN

The Violinist and His Boy Starting on a Morning Constitutional

ing the work. Hansen was pleased for he knew the work would be a financial success.

"Speaking of my youth," continued the violinist, "I was playing a violin, or rather I was fiddling, when I was three and a half years old. That is really 'early training.' But I keep in training now, another sort, I walk ten miles a day rain or shine. My boy is twenty-two months old and he can go two miles. By the time he is three and a half I hope he will be able to walk the full ten miles with me."

promise of much pleasure in store. Will L. Greenbaum's prospectus embraces Schumann-Heink, Frances Alda, Mme. Melba, John McCormack, Putnam Griswold, Clara Butt and Kennerly Rumford and Edmund Burke. Kubelik, with Mme. Melba, Kathleen Parlow and Mischa Elman will be among the violinists, while the pianists will include Harold Bauer, William Bachaus, Josef Hofmann and Mme. Carreño. Mr. Greenbaum will also bring the Flonzaley Quartet and has the management of the local Beel Quartet.

Frank W. Healy will have among his many attractions Geraldine Farrar and Fritz Kreisler. He will also have the management of a number of local soloists in concert.

At the John C. Manning Conservatory of Music there was played a highly interesting program of sonatas on Friday night. Mr. Manning was the pianist and Jeanne Eleanor Jenks, violinist, and the works of Grieg, Handel and Beethoven were rendered in a most pleasing style. R. S.

Mme. Gadski Sings with the New Orleans Philharmonic

NEW ORLEANS, May 17.—One of the most remarkable musical events of the year was the concert given last Monday by the Philharmonic Society. This was the fifth and last of a series of musical events of the first magnitude which have been offered by the society this season.

Mme. Johanna Gadski was the soloist. She delighted the audience with a number of Wagnerian arias selected from half a dozen operas.

The society will hold its annual meeting next week for the purpose of electing officers for the coming year.

Elvin Singer Sails with His Bride

Elvin Singer, prominent for many years as a teacher and conductor in Detroit, Mich., departed for Europe this week from New York with his bride. Mr. and Mrs. Singer will remain abroad four months.

YSAYE IDOLIZED IN HIS SAN FRANCISCO RECITAL

Clamorous Applause Punctuates Violinist's Program—Season of Light Opera at Tivoli

SAN FRANCISCO, May 12.—The Eugen Ysaye concert on Sunday afternoon marked the zenith of the recital season. The great master was tendered an ovation that was unprecedented in this season of recitals by eminent soloists. There was clamorous applause and crowds gathered about the stage while he played his final encores.

There was no dearth of enthusiasm at any time during the program that opened with the Mozart Sonata in D Major. The Mendelssohn Concerto followed and its performance shone with the glories of matured art. Mr. Ysaye's group of shorter works included his own "Lointain Passe," the Wagner "Preislied" and Zarzycki "Mazurka." The Wieniawski "Faust" Fantasie was the closing offering, but several extra solos were played, each delighting the big audience. The accompanying of Camille Decreux was all that one could desire and his solos pleased immensely. One of them was his own "Reverie Nocturne."

Though the formal dedication of the Tivoli Opera House took place with the season of sixteen performances by the Chicago Opera Company on March 12, its real activity will be established with the resumption of light opera on May 21. The opening performance will be "When Johnny Comes Marching Home," and Manager Leahy promises an excellent cast and chorus. The principals are Rena Vivienne, soprano; Ilon Bergere, soprano; Stella de Mette, contralto, and Sarah Edwards, contralto. The tenor will be John Phillips and the baritone Henry Santrey. Charles Gallagher is the basso and character comedian, and Robert Pitkin light comedian. The orchestra of twenty is to have as its conductor Hans S. Linne. Popular prices will prevail.

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SMALL CROWD ATTENDS FIRST GARDEN CONCERT

Madison Square Arena Poor Place for Hearing of Symphonic Music—Julia Culp Soloist in Popular Concert

What purported to be the first of a series of popular-priced Summer night symphony concerts was given in Madison Square Garden, New York, last Sunday evening by an orchestra of a hundred under the leadership of David Mannes. The players were recruited from the ranks of the New York Symphony, Philharmonic and Volpe orchestras. The instrumental part of the program was devoted to Beethoven and Wagner and there was a soloist of the utmost eminence in Julia Culp, the admirable Dutch mezzo-soprano, who on this occasion made her final American appearance of the season. The prices of admission ranged from fifteen cents to a dollar, yet in spite of an exceptionally attractive and exceedingly generous program scarcely one quarter of the seats in the vast arena were occupied.

Concert-giving in Madison Square Garden is always a precarious feat. The acoustics are irreducibly bad, the seating arrangements are uncomfortable, the noises from the streets altogether disconcerting. To establish an atmosphere conducive to artistic enjoyment in the ungainly, barn-like structure is to all intents and purposes impossible. Even the Hippodrome is better suited to ventures of the kind.

Under Mr. Mannes, the orchestra was heard in Beethoven's "Leonore," No. 3, and the Fifth Symphony, while the concluding part of the program offered Wagner's "Rienzi" Overture, the Introduction to the third act of "Lohengrin," the "Ride" and Fire Music from the "Walküre," the Grail Knights' Processional from "Parsifal" and

the "Meistersinger" Overture. Despite the wretched acoustics the orchestra's playing was marked, on the whole, by a greater degree of finish than one might have been inclined to expect.

The greatest enthusiasm of the evening was occasioned by the singing of Mme. Culp, who gave with orchestral accompaniment Beethoven's "Adelaide" and Schubert's "Ave Maria," and to the piano accompaniment of Mr. Bos, Schubert's "Serenade," "Du bist die Ruh," a Welsh air "The Cottage Maid," Rogers's "At Parting," "Long, Long Ago" and "Robin Adair." The great artist was in glorious form and, except for some lower tones that were barely audible, succeeded in making her voice carry without difficulty. The orchestral accompaniment to the "Ave Maria" was very beautifully played. H. F. P.

URLUS WINS NEW FAVOR ABROAD

PARIS, FRANCE, May 10.—Jacques Urlus, the Dutch tenor, who is at present in Paris filling some engagements, sang, under the direction Mengelberg, Bach's St. Matthew's Passion music and created such enthusiasm that he at once received the offer to sing the first performance of "Parsifal," which, however, he could not accept on account of his engagement with the Metropolitan, and after that his first concert tour in this country. Mr. Urlus, who was among the first to leave the United States this Spring, after a successful season, sang first at Brussels in "Tristan" and the Belgian press had only words of highest praise for his work. Mr. Urlus has so many requests for engagements in America that his manager, Annie Friedberg, reports difficulty in placing them all. He will be heard at first with the New York Philharmonic and then make a tour probably as far as Denver.

Who Are the Topmost Violinists? Here is Ysaye's Choice of Five

LOS ANGELES, May 10.—Eugen Ysaye closed his Southern California engagements with a matinée recital at the Auditorium yesterday. Both his Los Angeles audiences were large, but at San Diego and Barbara they were discouragingly small. However this should be made up at Sacramento, as the *Bee* of that city announces that "a large ballet will appear with Ysaye"—which doubtless the great artist will enjoy.

When asked whether he would recommend the violin profession to young men Ysaye pointed to his son, saying: "Here is my son Gabriel, whom I hope will be my successor. I am teaching him, the first pupil I ever have had, from 'A' to 'Izzard,' and if God wills he will become a great violinist. Surely it is a great profession—if one arrives at the topmost round."

"At the top? Yes, there are five. In the second class perhaps there are forty; and in the third there are more than a million. Whom do I place in the first rank? These: Kreisler, Thibaud, Elman, Kubelik and—well, Ysaye." But what is a poor artist to do when he is asked to expose his inner consciousness to a reporter and tell the world what he thinks of himself?

"Those of the first rank," Ysaye continued, "are immensely successful, if you

measure success by money. In the second rank they make a good living and restricted fame; in the third rank—the million play in theater orchestras; you know what a grind that is?

"My income? Well, I will not go into details, as the public is not interested in my private affairs—but I make a good living, yes. Now look at this," and he showed a cable from London offering \$3,000 apiece for six concerts in ten days in November. "But that is not enough, I will not go to London for that little season—I will not go for less than twenty concerts."

"You say I have much technic? Yes, perhaps. But I never seek to produce an effect on an audience by technic alone. A great technic, a great player must have, and a great memory, but it is this and this"—touching his head and his heart—"that reaches the public."

"And the memory, yes, that is easy, when you have it. I have twenty-four concertos in my head and maybe a hundred and fifty other pieces. I could play them without missing a note; but simply to astonish—no, it is not good. It is to play with the heart and reach the heart—that is the work of the artist."

"I have enjoyed your California much—your people are so kind. And the Gamut Club, will I forget it? Nevaire—nevaire!"

W. F. G.

BACHAUS AS TRANSPOSER

Pianist's Technical Skill Strikingiy Demonstrated in an Emergency

Years of residence in London have made Wilhelm Bachaus, who makes his second American tour next season, a pronounced favorite with English audiences, though his successes on the continent have done no less to win him a prominent place among present-day pianists. Bachaus shines particularly as an interpreter, but at the same time his technical proficiency is ever a cause of wonderment. An incident in England several seasons ago illustrates this phase of his art.

"I was engaged at Blackpool," relates Bachaus, "to play Grieg's A Minor Concerto with Landon Ronald. The previous day I had played at Harrogate, and as the traffic at that time was unusually heavy, my luggage, containing the orchestra parts, was left behind in the crush. On arriving and informing the conductor of my predicament, I received a welcome somewhat lacking in warmth, for the seventy men of the orchestra were kept waiting two hours before my missing trunk arrived. Finally, when everything seemed right again, I made the appalling discovery that the piano sent for this concert had been tuned to a pitch quite dif-

ferent from that of the orchestra. I could not possibly keep the musicians waiting longer, so adopted the course that necessity demanded—rehearse the concerto in B Flat Major. I did so with complete success, though the feat was one that taxed

my skill. It was funny to play the work in the evening in its proper key after the piano had been re-tuned.

"Once before I had had occasion to transpose a composition of Grieg's. It was when I was a boy. I was playing for the composer, and proudly essayed the well-known 'Norwegian Wedding March' in F Major instead of E. It amused Grieg so much that he inscribed a few bars of the piece in an autograph album I carried at the time, and marked it 'In F Major.' Autographs have always been a hobby of mine, and this one I prize above all others."

The Popular Music of China

By popular music, we mean the music of the theater, the romances and songs of the streets, says *Musica*, of Paris. In order to accompany or to perform this music, the instruments most commonly employed are a moon-shaped guitar, a three-stringed guitar, a two-stringed violin, clarinet, tambourine, castanets, gongs, etc., all playing, or trying to play, in unison. It is difficult to give an accurate idea of the singing of the Celestials, and few foreigners are able to understand Chinese vocalization. The sounds appear, in fact, to come exclusively through the nose; the lips, the tongue and the teeth have very little to do, except for the pronunciation of a few labial sounds. The professional singers, like the actors, always appear to be an impoverished class, though it is with them as it is with us—the young men about town seem anxious to "go on the boards." At Pekin, the professionals are for the most part blind, and one may safely say that all the women artists in Canton are blind except those who perform in the lowest resorts. It is necessary to add that the majority of musicians engaged in their profession have very little knowledge of the principles of their art.

VINCENT D'INDY ENTERS MYSTERIOUS "RUST CASE"

NEARLY five months ago, *Die Musik*, of Berlin, published an article by Dr. Ernst Neufeldt on "The Rust Case," the gist of which was seeming proof from the scrutiny of many manuscripts that the sonatas and other pieces attributed to Friedrich Wilhelm Rust, the composer of the eighteenth century, had been elaborated and extended by his grandson in the nineteenth and that this grandson had inserted into them much music of his own writing. On the strength of these sonatas Rust had seemed strangely to anticipate not only many of the innovations that Beethoven, accomplished, but also some of the daring harmonies and modulations of still later composers.

Dr. Neufeldt's conclusion was that these "anticipations" were really the writing of Rust's grandson long after most of them had become established conventions. He concluded further that what was best and most characteristic in Rust's music and what had gained him a unique position among the composers of the eighteenth century was really the music of his grandson. Yet this grandson writing such music had never sought to gain reputation by it. He had tacitly buried it in his grandfather's manuscripts. Here was mystification indeed.

Now Vincent d'Indy, scholar as well as composer of music, has long been a warm admirer of those sonatas of Rust, and has exalted their anticipation of Beethoven and other later composers. Stirred by Dr. Neufeldt's article, he set himself, the Boston *Transcript* relates, to a fresh scrutiny of Rust's music from which he draws very different conclusions.

Mr. d'Indy has examined afresh, in the original manuscripts, the eighty-three examples of Rust's music that survive. Fifty-seven of these pieces are sonatas. In two of them he found clear instances of the grandson's "modernizing" hand; but he alleges that both have been known for years to students of Rust's music. He further found that in two more sonatas the grandson had inserted movements that he himself might have written, but that in

no wise clouded or diminished the musical virtues of the elder Rust of the eighteenth century.

Wherefore Mr. d'Indy declares that the real "mystification" in the case is Dr. Neufeldt's assertions; that he has hoaxed a surprised and curious world or, at least, made strange blunders for a scholar in music. Finally, Mr. d'Indy reaffirms that the elder Rust's music is veritably his own; that it remains curiously interesting and fascinating and that it clearly anticipates the innovations of Beethoven. Plainly, it is now Dr. Neufeldt's turn and Mr. d'Indy is a keen controversialist.

EARLY MUSICAL STUDY

Instruction in Good Taste Should Come First, Says Mme. Butt

According to Mme. Clara Butt, the eternal question, "At what age shall I begin to study singing?" is to the experienced singer always a bit amusing. Mme. Butt contends that if the singer's spirit is in the child nothing in the world will stop its singing.

"The embryonic singer," says the famous English contralto, "will sing from morning till night, in spite of rules and theories. An all-providing nature seems to make untutored efforts the very best kind of practice, and the only risk of injury is contact with bad music. Children seem to be doing their best to prove the Darwinian theory by showing they can mimic as well as monkeys. It is through mimicry, more or less unconscious, I suppose, that the average child comes into his little store of wisdom. If the small vocal student is taken to the vaudeville theater where every known vocal law is mutilated in twenty different ways, and if the child observes that the smashing process awakens tumultuous applause it is only reasonable for it to infer that such methods of singing are approved and he promptly adopts them."

"The first thing the parent of a musical child should consider is to teach it to appreciate the difference between good taste and bad in singing. A 'horrible example' should be designated as such, and not tacitly endured and, by inference, indorsed. On the other hand, the more good singing a child hears the better will be the effect on the mind which is to direct its musical future. This is one branch of the singer's education that may begin long before actual lessons, and it is too often neglected."

There are three children in the Clara Butt-Kennerley Rumford ménage, and all are musical, though it is somewhat early to determine whether they have inherited the unusual gifts of their parents. One of the boys has revealed considerable talent as a violinist, and the daughter as a pianist, while all three are fond of singing.

Samuel Gardner, the young violinist, who appeared in one of the New York concerts of the Kneisel Quartet, was the assisting artist in the program by members of the Montclair (N. J.) Musical Club, on May 13. Mr. Gardner offered the Goldmark Suite, op. II, and a group of shorter pieces, with Emil Newman as an able accompanist. Interesting contributions were made to the program by Isabel Corbiere; Mrs. Walter S. Young, wife of the prominent vocal teacher; Agnes Force; Mrs. Joseph Van Vleck, Jr., Mrs. Van Duyne and Margaret Armour.



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RELAXATION AS FIRST PRINCIPLE

Keynote of Modern Piano-Playing, Says Ethel Leginska in Interview with Harriette Brower—How Schumann's and Liszt's Playing Might Seem To-Day—The Piano as a Revealer of Character—Questions of Technic—Methods of Memorizing

By HARRIETTE BROWER

THE brilliant young English pianist, Ethel Leginska, who is located for a time in America, was found in her Carnegie Hall studio, directly after her return from the Buffalo Music Festival, where she achieved a most artistic success.

Miss Leginska is petite in figure, her face is very expressive, her manner at once vivacious and serious. She has fine flexible, shapely hands, whose firm muscles prove that the pianist must spend many hours daily at the keyboard.

"I have played a great deal in public, all my life—ever since I was six," she said. "I began my musical studies in Hull, where we lived; my first teacher was a pupil of McFarren. Later I was taken to London, where some very rich people did a great deal for me. Afterward I went to Leschetizky, and was with him several years, until I was sixteen. I also studied in Berlin. Then I began to give concerts all over Europe, and now I am in America for a time. I like it here; I am fond of America already."

"The piano is such a wonderful instrument to me. I feel we are only beginning to fathom its possibilities; not in a technical sense, but as a big avenue for expression. For me the piano is capable of reflecting every mood, every feeling; all pathos, joy, sorrow, the good and the evil, too—all there is in life, all that one has lived." This recalls a recently published remark of J. S. Van Cleve: "The piano can sing, march, dance, sparkle, thunder, weep, sneer, question, assert, complain, whisper, hint; in one word, it is most versatile and plastic of instruments."

"As for the technic of the piano," Miss Leginska continued, "I think of it only as the material—only as a means to an end. In fact, I endeavor to get away from the thought of the technical material in order that I may get at the meaning of the music I wish to interpret. I am convinced there is a great future for the piano and its music. Even now we are taking piano music very seriously and are trying to interpret it in a far deeper and broader sense than the pianists of, say, fifty years ago ever thought of doing. I fancy if Schumann, for instance, could return and play to us, or even Liszt himself, we should not find his playing suited to this age at all. We can imagine the hand position Schumann must have had, the lack of freedom in fingers and arms. It was not the fashion in his time to play with the relaxed freedom and in the broad, deep style which we demand of an artist to-day. In those days relaxation had not received the attention it deserved, and, therefore, we should probably find the playing of the greatest artists of a former generation

stiff and angular, in spite of all we have heard about their wonderful performances.

Relaxation a Hobby

"Relaxation is a hobby with me. I believe in absolute freedom of every part of the arm anatomy, from the shoulder down to the finger tips. Stiffness seems to me the most reprehensible thing in piano playing, as well as the most common fault



Ethel Leginska, the Brilliant English Pianist, Now in This Country

with all kinds of players. When people come to play for me, that is the thing I see first in them—the stiffness.

"While in Berlin I saw much of Teresa Carreño, and she feels the same as I about relaxation, not only at the keyboard, but when sitting, moving about or walking. She has taught along this line so constantly that sometimes, if carrying something in hand, she will inadvertently let it drop from sheer force of habit without realizing it.

"Yes, I love to teach—children as well as older ones. Whenever I stay in a place for a few weeks or months people come to me for lessons.

"You ask how I would begin with a young pupil who had never had lessons? I use the principle of relaxation first of all, loosening the arms and wrists. This principle can be taught to the youngest pupil. The wrist is elevated and lowered, as the hand is formed on the keys in its five-finger position, with arched knuckles. It does not take long to acquire this relaxed condition; then come the finger movements. I do not believe in lifting the fingers much above the keys; it takes time and interferes with velocity and power. I lift my fingers but little above the keys, yet I have plenty of power—all the critics agree as to that. In chords and octaves I get all the power I need by grasping the keys with weight and pressure. I do not even prepare the fingers in the air before taking the chord; I do not find it necessary." Here the pianist played a succession of ringing chords, whose power and tonal quality bore out her words. The fingers seemed merely to press and cling. There was no striking nor percussion.

"To return to the beginning pupil. As for a book to start with, I often use the one by Damm, though any foundational work may be employed, so long as correct principles are taught. It is said by Leschetizky that he has no method. That

may be understood to mean a book, for he certainly has a method. There are principles and various sets of exercises to be learned, but it is quite true that none of the Vorbereiters uses a book.

"In teaching the piano, as you know, every pupil is different. Each one has a different degree of intelligence, and a hand peculiar to himself, so each must be treated separately. This is really an advantage to the teacher; for it would be extremely monotonous to have to teach all alike.

Piano as Revealer of Character

"The piano is such a revealer of character. I need only to hear a person play to know what sort of character he has. If one is inclined to much careful detail in everything, it comes out in the playing. If one is indolent and indifferent, it is seen the moment one touches the keys; or if one is built on broad, generous lines and sees the dramatic point in life and things, it is all revealed at the piano.

"To refer again to the subject of finger action. I do not believe in the so-called finger stroke; on the contrary, I advocate fingers close to the keys, clinging to them whenever you can. This is also Arthur Schnabel's idea. You should hear Schnabel; he is a wonder. All Berlin is wild over him, and whenever he gives a recital the house is sold out. He has quantities of pupils also and is a wonderful teacher. One point I make that he doesn't. I will not allow the joint of the finger next the tip to break or give in. I cannot stand that, but Schnabel doesn't seem to care about it; his mind is so filled with the big, broad things of music.

"In regard to memorizing piano compositions. I do it phrase by phrase, and at the instrument, unless I am traveling or unable to get to a piano, in which case I think it out from the notes. If the piece is very difficult I take a short passage or two or three measures and play each hand separately and then together. But generally I play the passage complete, say, half a dozen times with the notes, and then repeat it the same number of times from memory. Perhaps the next day I have forgotten it, so the work has to be done over again, but then it generally sticks."

MUSIC IN RHODE ISLAND

Providence and Pawtucket Concerts of Special Interest

PROVIDENCE, May 15.—In Y. M. C. A. Hall, Pawtucket, on Tuesday evening, a large and representative audience was in attendance to listen to a concert given by Caroline Blodget, soprano; Alice Reese, contralto; Patty Flint, violinist, and Gertrude Belcher, accompanist.

Miss Blodget, who is a pupil of Mrs. Wilbur Hascall of Boston, sang Faure's "Les Berceaux," Bemberg's "Nymphes et Sylvains," Saint-Saëns's "Le Bonheur est Chose Légère" and Leoni's "The Leaves and the Wind" with exceptional purity and warmth of voice. Miss Reese was heard to advantage in an aria from Saint-Saëns's "Samson et Dalila" and a group of songs by Parker, Holmes and Gounod, revealing a deep contralto voice of wide range. Her duets with Miss Blodget were also splendidly sung.

Miss Flint won laurels by her splendid playing of Veracini's "Minuet and Gavotte," Wagner's "Bridal Song" from "Lohengrin" and Hubay's "Scene from the Chardas." Seldom has such firmness and at the same time such delicacy of playing in a woman been heard here. Miss Belcher, who was the accompanist for both singers and violinist, played with sympathy and feeling.

At the third concert of the Polyphone Orchestra, Frank E. Wilder, conductor, which took place in the auditorium of the Jefferson Street Baptist Church Tuesday evening, the soloist was Irene G. Welsh, soprano, a pupil of Harriet E. Barrows. Miss Welch sang with much feeling and expression in songs by Weckerlin, Cowen, Brewer, Harold and Beach, showing the benefits of painstaking study. The orchestra's selections were given admirably.

Mrs. George H. Loomas, of Pawtucket, gave a musical tea Wednesday afternoon in honor of Anna Miller Wood of Boston, who leaves shortly for Berkeley, Cal., where her marriage to Frederick H. Harvey will take place. Miss Wood, who sang recently at the first concert in the Steinert course, is a great favorite with Providence audiences and her removal to California will be keenly regretted by the music-loving public of both Providence and Pawtucket. During the afternoon musical selections were given by Frank A. Raia, harpist, and Virginia B. Anderson, violinist.

G. F. H.

Isidora Duncan Ill at Corfu

PARIS, May 16.—News comes to this city from Corfu that Isidora Duncan, the dancer, is seriously ill there.

"OLD TIMERS' WEEK" FOR BROOKLYN OPERA GOERS

Aborns Give "Martha" and "Mignon" to Evident Delight of Audiences at Academy of Music

What might have been designated as "old timers' week," as far as the operas were concerned, was observed at the Brooklyn Academy of Music last week, when the Aborn forces presented "Mignon" and "Martha" before audiences which manifested a reasonable degree of interest in these favorites of our fathers' time.

Milton and Sargent Aborn, whose success as producers has been recognized in their appointment as directors of the new Century Opera Company, watched their popular-priced performance of "Mignon" from a box on Thursday evening and they must have found much to commend in the work of the company. They probably joined the audience, however, in regretting a "property" spinning wheel which was so much of an antique that it fell apart when *Plunket* tried to operate it, as well as a group of women's hunting costumes, which smacked more of Harlem than of the Queen's forest.

A *Lady Harriet* of grace and distinction was found in Gladys Caldwell, and her delivery of "The Last Rose of Summer" had just the required simplicity and was one of the most artistic bits of the performance. It was refreshing to hear a tenor with the excellent English enunciation of Henry Taylor, and he sang his fourth act arias to the tumultuous delight of the audience. Elaine de Sellem, as *Nancy*, and J. K. Murray, a well-routed *Plunket*, completed the "Good Night" quartet, while Philip Fein lent humorous touches to *Sir Tristan*. Carlo Nicosia did not always keep his chorus and orchestra in complete accord.

Devoting the first three days of the week to the Ambroise Thomas opera, the management brought back two of the singers who had appeared in this work during the Aborns' last Brooklyn season, Miss de Sellem, who again won much favor in the title rôle, and Mabel Siemon, who contributed her fascinating personality and fluent singing to the portrayal of *Filina*. Wilmot Goodwin was a sonorous *Lothario* and Mr. Taylor's *Wilhelm Meister* had many good qualities. It is safe to say that the Aborns will scarcely transplant the first act *corps de ballet* to their Century forces. Louise Le Baron was a splendid *Mignon* and *Nancy* on alternate evenings. K. S. C.

\$1,000 Concert Course for Worcester

WORCESTER, MASS., May 16.—Charles E. Hanson, organizer and director of the Worcester Philharmonic Orchestra, and R. E. Johnston, the New York manager, are announcing a strong course of concerts for the next musical season in Worcester, with an expenditure of \$10,000 for the various stars. These are to include Frances Alda, assisted by Gutta Cassini and Frank LaForge; Eugen Ysaye, with Mme. Rosa Olitzka; Leopold Godowsky, Jean Gerardy and Albert Spalding; John McCormack, with Gertrude Manning; Alice Nielsen and Yolanda Merö. M. E. E.

At the Albany May Festival, on May 5, Arthur Hackett, the Boston tenor, was one of the successful participants. Mr. Hackett also sang at the Festival in Knoxville, Tenn., on May 7, as a member of the Croxton Quartet and in solo work.



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MIGNON NEVADA A PARIS "ROSINA"

American Coloratura Warmly Acclaimed at Her Début in the French Capital—A Visit from Maggie Teyte—Success of Baehrens and Passama Pupils

Bureau of Musical America,
Paris, 5 Villa Niel,
May 9, 1913.

MIGNON NEVADA, daughter of the famous Emma Nevada, made her Paris début with great success as *Rosina* in "Il Barbiere" at the new Théâtre des Champs Elysées. The young singer, who inherits much of her mother's talent, had already been heard in London in the Beecham Opera Company, at the Costanzi, Rome, and at other theaters, so that those who had read about her were not surprised to see her carry all before her in Paris. The part of *Rosina* suits Mignon Nevada to perfection, and a more captivating presentation of the rôle would be difficult to imagine. Her voice still retains that natural charm concerning which the London critics waxed so enthusiastic, and she sang the principal arias of the opera the other evening in masterly coloratura fashion. Although nobody could call hers a big voice it has remarkable penetrating power in the high soprano register which gives the singer scope for her admirable musicianship.

The young prima donna has greatly increased her compass since she appeared in London two years ago, and she now obtains considerable power in the low notes, but, unfortunately, not without sacrificing quality of timbre. This development of the lower register, in fact, has affected the singer's medium, which at times the other night was distinctly hard in quality and savored of chest production. It would be a pity and foolish if this danger were allowed to mount still higher, as it seems inclined to do, for Mignon Nevada is essentially a coloratura soprano and to remain such cannot hope to possess at the same time the voice qualities of a mezzo-dramatique.

Her performance was all the more remarkable for the fact that she appeared with an exceptionally fine cast. Signor Carpi, as *Almaviva*; Sammarco, as *Figaro*; Signor Malatesta, as *Bartolo*, and Signor Pieralli, as *Basilio*, were all vocally and histrionically admirable; in fact, a more evenly balanced version of the "Barber" has rarely been heard. The whole opera, conducted by Camalieri, went smoothly from beginning to end, and M. Astruc is to be warmly congratulated on such an interesting production.

Flying Visit from Maggie Teyte

Maggie Teyte, back from America, paid a flying visit to Paris this week to sing at the concert of an amateur musical association mysteriously calling itself the "A. M. M. A." The one item, on a somewhat monotonous program in which Miss Teyte was heard, was "La Demoiselle Elue," by Debussy, lyrical poem for female chorus, two soprano voices and orchestra. The general interpretation of this work did not permit the intrinsic value of the music to assert itself, but happily Miss Teyte's singing compensated for this, her vocalization and the depth of feeling she displayed arousing great enthusiasm. Miss Teyte afterward told me that she was delighted with the success of her American tour. She said she had a great love for American audiences and looked forward to returning later this year. She left the morning after the concert for London, where she will be heard at Albert Hall on May 18 with Kreisler and Bachaus—surely a wonderful trio!

Some delightful popular national songs of many nations were heard at the last thé musical given by Mr. and Mrs. Alfred Baehrens. The program was quite worthy of Mr. Baehrens' genius in this particular line of his art, and as happens whenever he organizes anything, the whole concert went without a hitch. The pupils who sang included Gladys Grant, Enid Pelham Grubb, Edith Curran, Jennie Williams, W. Hagermann, Mary Kimball, Berta Goldensohn, Jean Debommel, Kamma Larson and M. M. Plupon, brother-in-law of Maggie Teyte. The women's voices were all of charming quality, and it was interesting to note the ease and fluency with which they all sang. Mr. Baehrens has given most of his attention to the medium register, wisely allowing high and low notes to develop themselves along natural lines.

Particular effective were Mlle. Goldensohn's renderings of "Djupt i hafvet" and "Kristallen den fina," two Swedish folksongs, and Miss Curran's Irish songs, "The Little Red Lark" and "The Falling Star." Mr. Hagermann and M. Debommel, in Hungarian and Dutch melodies respectively, were also extremely successful.

Messrs. Smith and Hagermann and the Misses Orendorff and Williams terminated the program with two quartets, "Amour me laisse en servage," J. J. Rousseau, and "A la jeunesse," Breton, their voices blending most charmingly. Harriet Porter Orendorff has a really beautiful voice and



Harriet Porter Orendorff, of Chicago,
One of Alfred Baehrens's Successful
Pupils in Paris

led the quartet with fine sense of rhythm while her intonation was perfect.

She made a successful tour of the United States three seasons ago, singing with symphony orchestras, and her many friends in Chicago will learn with pleasure that her voice has developed wonderfully during the last two seasons, when she has perfected herself under the direction of Mr. Baehrens.

Burnham with Greek Violinist

Thuel Burnham had the concours of the Greek violinist, M. Alcibiade Anemoyanni, at his last musical, which, despite the disrespectful weather, attracted a big crowd of Americans. Two items only figured on the program, the Kreutzer Sonata and that in C minor by the same master. The ensemble of these two virtuosi was magnificent. Each seemed to be in the most complete accord and harmony as regards interpretation. The violinist's style greatly resembles that of Burnham, his phrasing being refined and clean-cut to the same highly artistic degree.

Under the auspices of "Le Repos" Jenny Passama's School of Singing scored a legitimate triumph the other day at the Palais d'Orsay. There was both choral and individual singing. The former, under the direction of Mme. Passama herself, particularly charmed the French audience, the works given being three choruses, "La Fille de Jephé," by Pierre Maurice. The grace and good looks of the young women seemed greatly to impress their hearers, who, however, did not neglect to show equal admiration for their splendid vocal-

ization and musicianship. Mlle. Camille Borello's voice was well suited to the aria which she sang from "Lakmé." Her voice is beautifully poised and being of a very supple quality she uses it with great ease. Others who took part in the concert were Mlle. Boudin-Brasseux and M. Jean Rémy, a violinist of considerable talent. At the close Mme. Passama recited "Les Rêves," by Gaston Paulin; "Offrande," by Reynaldo Hahn, and "L'Aumône," by Blasini. Her wonderful voice, enunciation and poetic subtlety greatly charmed the audience.

Charles Clark gave the last of his interesting musicales on Sunday, having many engagements to keep him busy for the rest of this season. Mr. Clark sang a big program in his usual faultless and captivating style.

At the Champs Elysées Theater

The energetic management of the new Champs Elysées Theater does not allow the grass to grow under its feet, and every few days the patrons of this handsome and up-to-date opera house are supplied with an entirely new program, while, as the machinery of the place begins to run with absolute smoothness, the quality of the fare is undergoing a distinct improvement.

"Lucia" and "Le Barbier" are very popular these days at the new theater, and almost every other evening a new prima donna is heard in the leading soprano roles, the list up to the present including Mme. Barrientos, Mignon Nevada, Mme. Pareta and Mme. Lipkowska. The operas are followed at each representation by a "spectacle de danse," and so far the dancers have been Mme. Pavlova, M. Novikow, Mme. Trouhanowa and now Loie Fuller and her pupils. After the production of Fauré's "Pénélope" on Saturday next the Russian season is to begin. Chaliapine will sing in "Boris Godounow," "Khovantchina" and "Pskovitaine."

The Russian Ballet, with Nijinsky and Karsavina, coming direct from the Riviera will be seen in an altogether new work of Debussy's, "Jeux," which he has written specially for the occasion, while many of the well-known ballets will have new scenery.

A new *Tristan*, M. Franz, and a new *Isolde*, Mlle. Mérentié, have appeared at the National Opera House. The former interprets the rôle in a very majestic manner, and both physically and vocally is distinctly convincing. Mlle. Mérentié's voice, of pure and rich timbre, and controlled with facility, could not possibly be heard to better advantage than in *Isolde's* music. She is one of the most beautiful women on the French operatic stage.

Preparations for "Julien"

The long expected production of Charpentier's new opera, "Julien," is to take place at the Opéra Comique very shortly, and the composer and Albert Carré are now hard at work directing rehearsals. The scenery, by Lucien Jusseaume, is said to be gorgeous. "A Room at the Villa Medicis" is the title of Scene I, which is followed by an allegorical tableau, "The Rise of the Elect Poets." Scene III shows the "Group of Cursed Poets." Other scenes are entitled "The Temple of Beauty," "A Plain in the Slav Country" and "The Montmartre Fair."

Thirteen aspirants to the Prix de Rome composition prize are, at the time of writing, incarcerated in the picturesque and historical Chateau of Compiegne, in the environs of Paris. This old-time custom is every year followed with the utmost seriousness. The test piece, which the competitors have to harmonize in the purest classical style possible, is set by two leading modern composers, and forms the eliminatory trial which the candidates have to pass before attempting the Prix de Rome competition proper. This year's trial test was set by Charles Widor and Théodore Dubois, who accompanied the candidates

from Paris to Compiegne and saw them carefully locked up and ready to begin work. The confinement lasts six days, after which the prisoners are restored to liberty and their efforts submitted to the jury. Of the thirteen candidates who entered for this year's test two were women.

Owing to an affection of the throat, Arthur Shattuck has been obliged to postpone his recital, fixed for May 6, to June 6.

Reinhold von Warlich will give a hearing of Schubert's song cycle, "Die Schöne Müllerin," at the Salle Gaveau on May 14.

Scandinavian Program

A number of interesting compositions by Mme. Signe Lund had a hearing recently at the Lyceum Club. Of distinctly Scandinavian tendencies, Mme. Lund's compositions have much originality and are melodic to a very agreeable degree. As a child Mme. Lund, who is a Norwegian, was patted on the head by Grieg and told by the master that she would have a great future as a musician. Her works were well rendered by Mme. Rey-Gaufrès, pianist; Mme. Vovard-Simon, violinist, and Mme. Gotha Weckmann, soprano.

Emilienne Bompard, pianist, showed great technical ability in a recital at the Salle des Agriculteurs, the program including Liszt's Fantaisie and Fugue on a Bach Theme, Schumann's Fantaisie, op. 17, and Brahms's Waltzes, op. 39. Denise Sternberg, who is fast making a name for herself as a pianist, played Liszt's "Concerto Pathétique" for two pianos with Mme. Bompard.

DANIEL LYND BLOUNT.

ACTIVE WEEK OF ANNA CASE

Soprano Welcomed with Mr. Salzedo at Four Concerts in Two States

Last week proved a strenuous time for Anna Case, the young soprano, of the Metropolitan Opera Company, beginning with a recital on Monday under the auspices of the Morning Musical Club, of Elmira, N. Y., in which Miss Case was assisted by Carlos Salzedo, the Metropolitan harpist. In this event, as in the remaining concerts of the week, Miss Case met with her usual spontaneous success, and her program with Mr. Salzedo was proclaimed as one of the exquisite offerings of the season.

On Tuesday evening Miss Case was a soloist with the Ladies' Musical Club, of Scranton, Pa., John T. Watkins, director. The concert ended just in time for Miss Case to catch a West-bound express for another recital with Mr. Salzedo at Warren, Pa., on Wednesday evening. The last concert of the week's tour was given at Watertown, N. Y., on Friday evening.

Thursday was a day of recreation, with an afternoon spent at Niagara Falls. Upon stopping over at Syracuse, where Miss Case had created a sensation at the previous week's festival, there was a surprise in store for the soprano, Mr. Salzedo and Fred O. Renard, their manager, for when they arrived at the hotel they were met by the officers of the Music Festival Association and their wives, and a "festival reunion" was held at the residence of Fred R. Peck, first vice-president of the association. On Friday a luncheon was given for Miss Case and her party by the president of the association, W. Paige Hitchcock, with Mrs. Hitchcock.

Miss Case returned to New York on Saturday evening, and on Thursday of this week she is to be a soloist with the Masonic Choir, of Waterbury, Conn.

American in Florence Musicales

FLORENCE, ITALY, May 17.—Margery Shriver, a young American singer, has been heard with pleasure at two recent musicales, one given by Mrs. Edwin H. Denby at the Palazzo Ameri and the other by Mrs. Penrhyn Nevill at the Villa Malatesta. Florence society attended both events in large numbers.

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CAMPAIGN FOR NATIONAL MUSIC IN COLONY WHERE "ON PARLE FRANCAIS"

New York's French Choral Society, "L'Espérance," Struggling to Arouse More Musical Patriotism Among Gallic Residents—Chorus of Swiss Mountaineers, "L'Helvétienne," Fostering a Love for Folk Melodies

By IVAN NARODNY

ALTHOUGH there are nearly 100,000 French-speaking people in New York, including the Swiss, the Belgians and the Canadians, the musical life of the colony is divided up into small social circles instead of being centered in one big society or one particular place, such as is the case with most of the other foreign colonies having a home in New York. Not very long ago Mr. John C. Freund made the remark in a circle of artists that he had heard the "Marseillaise" sung by singers of every nationality except the French, emphasizing the necessity of hearing a national song sung by the singers of that particular nation. I had even been told by the French themselves that there was no such thing as a French musical society in New York, but I discovered three French musical organizations, nevertheless, every one of them having its own particular mission. Thus the "Société Chorale L'Helvétienne" is a patriotic Swiss singing society, while the "Société L'Espérance" is purely French, as is also the "Société des Femmes de France," though the latter is more directly interested in literature and art.

The "Société Chorale L'Helvétienne" is a musical organization with an extended history. Founded in 1876 by Swiss immigrants, it has at present a chorus of twenty-six male voices, most of whom are of Swiss descent. The society has its permanent headquarters, a music hall, where the members meet once every week and spend the evening in singing. Once every year the society arranges a public concert. The last one was given at the Murray Hill Lyceum and A. C. Pronier acted as conductor. The program was representative of Swiss composers. The folk songs, "Airs Suisses," constituted the very best part of the concert, although "Chantez toujours," by H. Giroud, and "La Ronde de Nuit" were performed excellently. Jeanette Blum played with much feeling six varied numbers by Swiss composers, of which "La prière d'un Ange" was the best.

L. Jeannerat is the president of this society, R. Fonjallaz its secretary, and Charles Worpe, the treasurer. All are energetic and able in leading the affairs of the society and even more excellent as singers in the chorus.

A Picturesque Veteran

The most picturesque member of "L'Helvétienne" is Charles Taller, the honorary president, who is one of the founders of the society and one of the oldest singers in any of the New York choruses. Mr. Taller is eighty-four years old, but still robust and youthful, and he takes an active part in the music of his native land. It is inspiring to see a man of his age so deeply interested in music, and according to Mr. Taller it is his love of music that has enabled him to live so long and to remain so young.

"There is a big difference between the music of the Swiss and the French," Mr. Worpe declared. "The modern Swiss compositions are far more simple and full of love of liberty and nature, while the French songs have grown so heavy and complicated for a chorus of our size that it would be out of the question to sing them. Mountaineers, as the Swiss are, they love their folk melodies and patriotic tunes."

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HELEN ALLEN HUNT

Most of the French in New York live on the West Side and their societies are usually near their homes. Upon going into the French colony I suddenly found myself in a different atmosphere from that

conductor, but she assured me: "Monsieur, we are principally a literary society and music with us is of secondary significance. I would like to have you hear our next musical meeting at the Waldorf, but you must not measure our music severely, for it is merely a spontaneous expression by amateurs."

The musicale of the French women proved a very interesting event. There was some excellent music by soloists and a newly organized chorus of women. Mrs. Balbach sang three charming songs and an excellent French baritone performed a cycle of effective numbers. The crown of the whole matinée was the patriotic song by P. Beral, performed by the women's chorus of the society.

Mme. Polifème expressed herself almost bitterly to me over the fact that so little French music is heard in New York during the season. After observing the



Chorus of "Société Chorale L'Helvétienne," Composed of Patriotic Swiss

of those nationalities whose musical life I had learned to know on the East Side. While listening to his native music a Frenchman is not a social dreamer like the German, Bohemian, Hungarian or Russian, but he is a perfect anarchist, artistically, although at the same time a patriot, politically. When I heard the French songs and watched the Frenchmen listening to them I found that music affected their sentiments but little. That is, the Swiss seemed stronger in point of sentiment than the real French. Among the honorary members of the Swiss musical society are H. Moquin, Oscar Tschirky, Paul Perret and L. Hermann.

The French society "L'Espérance" is an exponent of music of the real France. It has a chorus of twenty-eight men, all of whom are born Frenchmen. The weekly musical evenings have taken place at the Ardin Hall, on West Twenty-sixth street.

Laurent Camborde, the president of the society, explained to me that the singing season would begin in September, so I missed an opportunity to hear a performance. Mr. Camborde told me that the chorus would be put on a more solid basis in the next season than it had been ever before, as he himself would devote more time to that purpose and take an example from the other colonies. When I told him that the colonies of even such small nations as Poles, Finns and Bohemians were superior in music to the French in this city he exclaimed:

"It's a disgrace to the French colony that it does not take up a vigorous campaign for its native music, on which I have been working for years. There are 25,000 Frenchmen in New York and economically they are better situated than many other foreigners. I am sure that MUSICAL AMERICA's article will do much toward stirring up the question and that French music will be equal to the rest in a short time."

Music of French Women

I asked Mme. Carlo Polifème, the distinguished president of the "Société des Femmes de France," about her women's chorus, of which she was said to be the

psychology of the French colony I have come to the conclusion that the sluggishness of its musical life is due to the fact that most of the Frenchmen of New York are so cosmopolitan in their aesthetic ideas that they do not feel a particular attraction toward their native music more than to the music of all the nations of the world which is within such easy reach. Most of the French colony are of the middle class and not of the lower class, as is the case with most of the other nationalities. The man of the middle class is inclined to be more materialistic and he may be said to stand in opposition both to the masses and to the highest classes. This is not only the case with the French but with every other nation. However, there are indications that French music will take a more active turn in New York in the immediate future.

Debussy Sets a Tennis Game to Music

PARIS, May 17.—The game of tennis has been set to music by Claude Debussy in "Jeux," a pantomime lyric poem, the scenario by Nijinsky, who assumes the principal rôle in it. As produced at the Champs Elysées Theater it has been received with much enthusiasm, the music being delightful. Nijinsky, in white flannels and with tennis racket in hand, expresses in dancing his devotion to a girl in a white tennis costume, while another girl exhibits the paroxysms of jealousy. The triple dance ends with both girls ready to share the tenderness of the fascinating dancer.

COMIC OPERA BRANCH OF LIBRARY SUGGESTED

An Offer from the Shuberts and W. A. Brady to Start a Gilbert and Sullivan Memorial Fund in New York

If E. H. Anderson, director of the New York Public Library, concurs with the suggestion the Shuberts and William A. Brady announce that they will start a fund for the establishment of a comic opera branch of the library. They propose to call it the Gilbert and Sullivan Comic Opera Memorial Fund. If Mr. Anderson and the Board of Directors of the Library approve the Shuberts and Mr. Brady will give a special matinée performance of "Iolanthe" at the Casino Theater, to start the fund, the members of the company donating their services to this end.

The theatrical managers say that, in gathering data for their Gilbert and Sullivan productions they have found that information about the authors and their works has been difficult to assemble. The idea of the proposed endowment is not only to gather in the Public Library all of the existing works about Gilbert and Sullivan as well as the most authentic stage versions of their operas, but also to provide an entire library of information about comic opera in general in English and foreign languages. A special effort would be made to collect the correspondence of the two famous collaborators and rare programs of first-night performances.

Most of the branches of dramatic literature are carefully looked after at the Public Library, with well established and well classified collections, but it is said that the subject of comic opera has been given very little attention.

Milwaukee Soprano Makes Recital Début

MILWAUKEE, May 19.—Mme. Anne Janzer of Milwaukee, appeared in her first song recital in this city May 16. Mme. Janzer has appeared with Bach's Orchestra in Milwaukee on various occasions, but this was her first recital. She disclosed a clear lyric soprano voice, under excellent cultivation and good control. Old classic, later romantic and modern composers were represented on the program of English and German songs. In "Elsa's Dream," from Wagner's "Lohengrin," the singer was at her best, though "Love Is the Wind," by Alexander MacFayden, a local composer and pianist, pleased the audience much. Assisting in the concert were Rickie Zien, reader, and Hugo Bach, the local cellist, who was given an ovation after playing the Servia Nocturne, followed by the Popper Nocturne and two encores, including his own pretty Gavotte Antique. Adolph Peterson played a beautiful flute obbligato to the last song, "Lo, Hear the Gentle Lark." Mrs. Ladewig Giese and Charles Orth were able accompanists. M. N. S.

Mme. Gadski Sails for Europe

Mme. Johanna Gadski sailed for Europe last Saturday on the steamship *George Washington*, bound for Bremen. She came near not sailing, as her taxicab was caught in a crush of vehicles about the pier and she boarded the boat only at the very last moment. With her went her husband, Hans Tauscher, and her daughter, Lotte Tauscher. It is said that Miss Lotte, who is nineteen years old, has ambitions to follow in the professional footsteps of her mother. She will continue her studies in Berlin.

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"AMUSIA" THE DISEASE OF FORGETTING MUSIC

THERE are various names for various forms of forgetfulness, as, for instance, "aphasia," in which the patient forgets the names of things or may forget entirely how to speak; and there is "agraphia," in which the patient forgets how to write; now, says a writer in the *New York American*, we have "amusia," in which the patient forgets his music. This has been known to happen in many forms, such as musicians who play from memory being unable to do so, but able to play from notes, while others forget how to sing, although their speaking voice remains quite normal.

Such forgetfulness is really a disease of the musical memory, and while the term "amusia" has not been in use so very long, the fact that musicians sometimes do suffer from loss of musical memory has been known for fifty years or more.

In 1873 Barre, a tenor who was singing the important part of *Petit Fadette* at the Opéra Comique, was suddenly seized one evening in the midst of the performance by total musical amnesia. Neither the orchestra nor his associates, who sought to prompt him, succeeded in reviving his memory. He no longer understood what they were singing, nor could he emit a single note. On reaching home he was perfectly able to understand what was said to him in ordinary language, and to reply intelligently, but everything—words and music—which bore any relation

whatever to the work which he had been singing, or, indeed, to any part of his entire répertoire, was completely forgotten. He recovered in a few months, and was able to resume his lyric activities.

Away back in 1852 there is recorded the case of a pianist, then widely known, by the name of Prudent, whose memory of musical notes was held to be remarkable, but one day, while playing in public, with orchestral accompaniment, one of his own concertos, he suddenly lost all memory of things musical. At that moment his work was for him nothing more than incoherent noise; not a phrase of the orchestra, not a melody, did he comprehend. At the same time there was absolute inability to play even from notes. He went abroad the following day, having largely recovered, but thenceforth played only with the notes before him.

That a musician may forget to read his notes and forget tone values and yet be able to read printed matter and to talk intelligently is evidence that the part of the brain which enables us to read, play and sing music is separate from that by which we can read and talk.

Further proof of this lies in the fact that children sometimes sing before they can talk, and that idiots who sometimes are unable to talk can sing; drunken men utterly unable to talk can sing quite clearly; birds that sing cannot be made to "talk"; there are many such examples showing that music affects an entirely separate part of the brain than do other things of life.

REAL DIFFICULTY WITH ENGLISH AS OPERA MEDIUM

[P. G. Clapp in *Boston Transcript*]

THE real difficulty with the English language as an operatic resource is not its pronunciation, but the absurd tradition, jealously guarded by the public, that the spoken and the written word must differ. Every language has colloquialisms which cannot be used in serious literature, and every language has in some cases two or more expressions for an idea, the one coarse and the other refined; but English-speaking nations alone at the present time require a character to use upon the stage or in poetry a medium of speech consistently more artificial, verbose, stilted, and grandiloquent than he would use in the same situation in real life. It would be as much as a librettist's official head was worth to make his hero call his heroine "you"; while if, discarding "yonder" he should introduce the phrase "over there" into emotional verse he would provoke Homeric laughter. Probably time will clean the romantic fallacy out of our taste in opera as it has cleaned it out of our taste in novels. It will then not be dangerous for a librettist to write a direct

and sincere play. Certainly the French once suffered from this fallacy, yet to-day a work so ethereal and unusual in thought and mood as "*Pelléas et Mélisande*" can be and is couched in language which the characters might use in actual life.

Closely related to the romantic fallacy in speech is the romantic fallacy in subject-matter. Just as the mind of the silly girl in her 'teens proverbially runs to castles, knights, fair ladies, and all the paraphernalia of paste-board mediævalism, so the undeveloped taste of the thoughtless opera-goer demands that a halo of unreality be cast about the action which he sees upon the stage. Like Sir Roger de Coverley who lamented because there was not a sentence in the play that he did not know the meaning of, our opera audiences depend to a degree on the mystic stimulation to be derived from an assumption of familiarity with the unfamiliar. A chorus of Spanish smugglers elicits a response such as at present cannot be called forth by the equally dangerous, equally picturesque, and much more manly "bad men" of the West; and an Ethiopian chief "draws" better at the box-office than his red Indian counterpart.

Mary S. Warfel, Harpist, in Harrisburg Recital

HARRISBURG, PA., May 25.—An excellent concert was given at St. Stephen's Episcopal Church recently by Mary S. Warfel, harpist; Alfred C. Kuschwa, organist, and Mrs. O. H. Bridgeman, violinist. Miss Warfel of Lancaster, Pa., was especially successful with her renditions of Zabel's "Am Springbrunnen" and Hasselman's "Prière."

Mr. Kuschwa well played his organ numbers, which included Hollins's Concert Overture in C Minor and selections by Demarest and Borowski. Mrs. Bridgeman was very successful with the Bach Air on G string for violin. W. R.

The St. Louis Orchestra Club presented an ambitious program Thursday night of last week at the second concert this season. Under the direction of Frank Geck, the big orchestra of seventy-five amateurs played remarkably well. Sinigalia's "Danze Piemontesi" (first time here) and the "Freischütz" Overture were best liked. Mrs. Adah Black-Holt, soprano, was soloist and sang two groups of very pleasing songs.

Camillo Hildebrand, the regular conductor of the Berlin Philharmonic Orchestra, has been invited to conduct "Parsifal" in Barcelona next January.

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Maurice Warner, American Violinist, Who Appeared in a London Musicale

LONDON, April 28.—Maurice Warner, the American violinist, was very heartily received at a big musical matinée given by Countess de Tomasevic at Syon Park House, Brentford, the residence of Col. Brodie Clark, on Saturday afternoon. The house was built in the sixteenth century and is now the property of the Duke of Northumberland. Although there was a very long program, Mr. Warner was asked to play several times and the Countess de Tomasevic was charmed by his work, promising to do her best to make him known to the nobility of the United Kingdom in general. Among those who were present may be mentioned the Duke of Northumberland, the Duke of Sandemint, Count C. M. Myatovich, former minister of Servia, the Hon. E. Sheffield, Comtesse de Belli, the Hon. Mrs. Scott Montague, Marquise de Beaumont and Lady Margaret Campbell.

A. M. S.

WITHERSPOON AS SOLOIST

Basso Proves Versatility in Worcester Choral Concert

WORCESTER, MASS., May 16.—The annual concert of the Chamber of Commerce Glee Club was given on Tuesday night with the assistance of the Home Music Club, an aggregation of professional women singers. Herbert Witherspoon, the basso of the Metropolitan Opera Company, was the star of the concert and Mrs. Emily Wardwell Russell, of Springfield and Worcester, was the pleasing soprano soloist. The able accompaniments were played by M. Maud Bancroft, Elliott A. Santon and Everett J. Harrington, J. C. Bartlett of Boston and Arthur J. Bassett, conductor of the glee club, were the conductors of the concert. The chief interest was shown in the appearance of Mr. Witherspoon, who was greeted with warm enthusiasm. He was in exceptional voice and his first aria, from "Don Giovanni," called forth an encore, the "Eve-

ning Star," from "Tannhäuser." His second group was made up of Rachmaninoff's "Billowy Harvest Field," John A. Carpenter's "Don't Ceare," the Scotch "Auld Fisher" and the old Irish "Next Market Day," a wide variety which gave the basso an opportunity to display his versatility.

M. E. E.

SYRACUSE CLUB ELECTS

Changes in Organization After Lively Meeting—Three Recitals

SYRACUSE, N. Y., May 19.—At a spirited meeting of the Morning Musicale last week the following officers were elected after a lively contest:

President, Mrs. John R. Clancy; vice-president, Miss Jessie Decker; second vice-president, Mrs. Fred. Housinger; secretary, Mrs. W. P. Kawar; treasurer, Mrs. Adolf Frey; chairman of instrumental committee, Mrs. Frank Walroth; chairman of social committee, Mrs. Griffin Lewis; chairman of concert committee, Miss Laura Van Kuran; chairman of examining and membership committee, Mrs. W. Cornell Blanding.

It was decided to hold thirteen morning recitals and four evening recitals, including an orchestral concert, under the auspices of the club.

It was also decided to limit the tenure of office to three years and the membership was raised to eight hundred. A brilliant season is predicted.

Mrs. Clancy, the new president, is a musician of prominence and has been actively interested in the morning musicals for twenty years. An enjoyable concert was given Wednesday by the women's chorus of the College of Fine Arts, directed by Dr. William Berwald of the faculty. The program included "Ave Maria" by Henry Holden Huss, "The Lake of the Dismal Swamp," by H. A. Matthews, and "The Fairies' Revel," by Dr. Berwald.

The chorus had the assistance of Laura Van Kuran, soprano, and Daisy Daniels, contralto; Ruth Adams and James Gillette, accompanists.

There have been three vocal recitals given this week by the students of the College of Fine Arts, in which a number of good voices were shown, and on the whole an unusually high standard of excellence in their singing.

L. V. K.

ADDISON ON ENGLISH OPERA

Some Curiously Up-to-Date Remarks on Singing in the Vernacular

TOUCHING as aptly on modern art as if written yesterday instead of two centuries ago are a few remarks of Joseph Addison on the opera in London in his day, quoted by W. B. Chase in the New York *Evening Sun*. It is pretty well understood that we owe some of the pleasanties contained in the *Spectator* to Addison's disgust at the failure of his own so-called English opera "Rosamond." It was his design to deliver down to posterity a faithful account of Italian opera, and of the gradual progress which it made upon the English stage.

"For," said he, "there is no question but our great-grandchildren will be very curious to know the reason why their forefathers used to sit together like an audience of foreigners in their own country and to hear whole plays acted before them in a tongue which they did not understand."

The master of English style had a fine scorn for operatic translations. "I have known the word 'and' pursued through the whole gamut, have been entertained with many a melodious 'the' and have heard the most beautiful graces, quavers and di-

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visions bestowed upon 'then,' 'for' and 'from' to the eternal honor of our English particles."

The first step to British refinement had been the introducing of Italian actors into the opera, who sang their parts in their own language. "The king or hero spoke in Italian and his slaves answered him in English. The lover made his court and gained the heart of his princess in a language which she did not understand.

"At length the audience grew tired of understanding half the opera and therefore to ease themselves entirely of the fatigue of thinking have so ordered it at present that the whole opera is performed in an unknown tongue. I have often been afraid, when I have seen our Italian performers chattering in the vehemence of action, that they have been calling us names before our faces with the same safety as if it were behind our backs."

Addison could not forbear thinking how naturally a historian who should write two or three hundred years later and did not know the taste of his wise forefathers would make the reflection that "in the beginning of the eighteenth century the Italian tongue was so well understood in England that operas were acted on the public stage in that language."

ALICE NIELSEN AS "BABBLE"

Hopes to Sing Barrie-Wolf-Ferrari Opera at Metropolitan

Confirmation of the report already printed in MUSICAL AMERICA, that Wolf-Ferrari is to set James Matthew Barrie's "Little Minister" to music in an opera to be called "Lady Babble," was contained in dispatches from London last week. Alice Nielsen, who is to sing the title rôle, states that she thinks the opera will be finished within a year. The libretto will be in English. Miss Nielsen intends to buy the rights to the opera, and although she hopes that the Metropolitan Opera Company will produce it she declares she will produce it herself if this cannot be arranged.

Miss Nielsen, who is now in London, is to appear in the first performance at Covent Garden of Wolf-Ferrari's opera, "The Secret of Suzanne."

Ross H. Maynard, Boston, gave a song recital on the evening of May 12, with Harris S. Shaw, accompanist. Mr. Maynard was assisted by Mrs. Olive Whitely Hilton, violinist, and Pauline Earl Danforth, pianist.

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VALPARAISO UNIVERSITY HAS ITS FIRST FESTIVAL

**Conservatory Forces Draw Public from
Thirty-Mile Radius to Three Days
of Varied Concerts**

VALPARAISO, Ind., May 17.—Considerable of a musical achievement was the first three-day festival given last week under the auspices of the Conservatory of Music of Valparaiso University. More than 1,100 course tickets were sold, besides 600 tickets for each concert. The event was both a financial and artistic success, and much of the credit is due to Henry Kinsey Brown, son of President Brown, who had charge of the details.

Upon the basis of \$2 for a full course ticket, he brought to Valparaiso Emil Oberhoffer's Minneapolis Symphony Orchestra and prominent soloists, and still showed a slight profit. The festival had 5,000 students of the university from which to draw, besides attracting many people from towns within a radius of thirty miles and even from Chicago.

Opening the festival was the performance of Cowen's "The Rose Maiden," by the university chorus of 200 voices under the direction of V. E. Weaver. The singing of this body reflected much credit upon Mr. Weaver and the conservatory. Helen Axe Brown charmed her many friends in Valparaiso by her singing of the title rôle, and the other worthy participants were Anna Jones-Boruff, contralto; Edward Walker, tenor; Marion Green, basso; William Zeuch, organist, and Gertrude Horn, accompanist.

Miss Horn also figured successfully in

the Friday afternoon concert, along with Miss Horn, Fredrik Nelson, pianist; Fritz Ingersoll, violinist, and the conservatory string quartet. There was much interest in this program, as it was entirely by local musicians. Wilhelm Middleschulte, the organist, was the attraction on that evening, together with Bruno Kuhn, violinist, and Luise Kuhn.

Packed houses greeted the two concerts by the orchestra on Saturday, with the following quartet: Luella Chilson-Ohrman, Barbara Wait, Arthur Middleton and Joseph Schenke, besides Cornelius Van Vliet, cellist, Richard Czerwonky, violinist, and Henry Williams, harpist.

Leo Schulz Under Foster & David Management

Leo Schulz, possibly the best known cellist resident in America, and an artist familiar to concert audiences throughout the country, has come under the exclusive management of Foster & David, the New York managers, for the season of 1913-1914. Mr. Schulz has appeared as soloist countless times in all parts of the East and has held the position of principal cellist of the Philharmonic Society of New York for years with distinction.

Victor Küzdo Sails for Annual Visit to Leopold Auer

Victor Küzdo, the New York violinist and teacher, sailed on Saturday of last week aboard the *George Washington* for his annual visit to Leopold Auer. Mr. Küzdo will coach in répertoire all summer under Professor Auer at Loschwitz, near Dresden, where the great violin pedagog will again receive his pupils this year.

MARKED ADVANCE SHOWN IN APPLETON'S FESTIVAL

**Lawrence College Chorus Shares Honors
with Oberhoffer Orchestra and
Prominent Soloists**

APPLETON, Wis., May 15.—The second annual May music festival of the Lawrence College Conservatory of Music was successfully held here on May 12 and 13. The feature of the festival was the work of the Minneapolis Symphony Orchestra, with the following prominent soloists: Arthur Middleton, basso; Luella Chilson-Ohrman, soprano; Barbara Wait, contralto; Joseph Schenke, tenor; Marion Green, baritone; Cornelius Van Vliet, cellist, and Richard Czerwonky, violinist. The Lawrence College Choral Society, comprising 150 voices, also took an active part. The festival was held on Monday night and Tuesday afternoon and evening in the large Company G armory, with a seating capacity of nearly 2,000. Each performance drew a fair sized audience of music lovers of the Eastern section of Wisconsin.

On Monday night the orchestra appeared in its initial performance and was assisted by Mr. Middleton, Mr. Van Vliet and Mrs. Ohrman. The orchestra played the Fifth Symphony of Tchaikowsky in its usual brilliant style. Arthur Middleton proved himself delightful in the Thomas "Air du Tambour Major," from "Le Cid," which was followed by an encore. Local pride lent an especial interest to the appearance of Mrs. Ohrman, who is one of Appleton's most-prized products. In the "Polacca," from "Mignon," she received a veritable ovation and she sang two encores, "Sing, Smile, Slumber," and the Waltz Song from "Romeo and Juliet." The Servais Fantasie, "O cara memoria," by Mr. Van Vliet also contributed much to the charm of the program.

A very pleasing concert, although not as well attended, was given on Thursday afternoon. Miss Waite, Mr. Schenke and Mr. Czerwonky were the soloists. The orchestra was heard in an excellent interpretation of Sibelius's symphonic poem, "Finlandia." The soloists were also well received, Miss Waite in an aria from "The Queen of Sheba," Mr. Schenke in "Vesti la giubba," from "Pagliacci," and Mr. Czerwonky in "Heire Kat," by Hubay.

The festival came to a close on Tuesday night with the appearance of the Appleton Choral Society, supported by the orchestra and the following soloists: Mrs. Ohrman, Miss Waite, Mr. Schenke and Mr. Green. "Stabat Mater," by Rossini, opened the concert, followed by the cantata, "King Olaf," by Carl Busch. The chorus parts were splendidly sung and the work was of great credit to the director, Edgar A. Brazelton. Emil Oberhoffer and his orchestra gave even better service than last year in support of the choral numbers. The solo parts were finely delivered by the artists. The festival on the whole was a decided improvement on that held last year and was much more appreciated. M. N. S.

GENUINE AMERICAN FESTIVAL

Native Conductors, Composer and Artists for Norfolk Concerts

NORFOLK, Conn., May 19.—The twenty-third, twenty-fourth and twenty-fifth concerts of the Litchfield County Choral Union will be held at the Music Shed at Norfolk, June 3, 4 and 5. The festival this year might aptly be called "American," as the two new orchestral works to be given have been composed and will be conducted by Americans, and the conductor of the choral forces and all of the soloists are of American birth.

On the first evening, Edgar Stillman Kelley will conduct the initial production of his "New England Symphony." The second part of the program will consist of the cantata by Arthur Sullivan on Longfellow's "Golden Legend" conducted by Mr. Paine. Florence Hinkle will sing the part of Elsie; Margaret Keyes of the Chicago Opera Company will take the alto part; the tenor, Prince Henry, will be sung by Paul Althouse of the Metropolitan Opera House, New York, and the baritone part of Lucifer by Clarence Whitehill of the Chicago Opera Company.

On the second evening will be produced Saint-Saëns "Samson and Delilah." Louise Homer of the Metropolitan Opera House

will sing the part of Delilah; Paul Althouse will sing the part of Samson, and the baritone part will be taken by William Hinshaw also of the Metropolitan Opera House, and the bass solos will be sung by Herbert Witherspoon.

Anna Case will be the soloist at the orchestra concert, the third night.

Peabody Conservatory Announces List of Graduates

BALTIMORE, May 19.—The Peabody Conservatory has announced the winners of diplomas and teachers' certificates.

The graduates are Marguerite W. Maas and Anne A. Hull, pianists. Miss Maas is a pupil of Ludwig Breitner and Miss Hull a pupil of Harold Randolph, the director. The winners of the teachers' certificates follow:

Piano—Esther Cutchin, Grace Spofford, Selma Tieferbrun, Edward Morris, Otto Ortmann, Henrikka Whelan, Florence Henderson, Minnie Ruterberg, Madeline Heyder, Florence Brown, Frederika Perlman, Bettie D. Risson, Helen Pylos, Annie Fredman, Mildred Holbrook, Mildred Windsor, Gilette Hayden, Adolph Torovsky, Jr., Earl Diehl, Mary McCullough and Edith Baker. Organ—Margaret Ingle and Mortimer Browning. Violin—Abraham Goldfuss and Olga von Hartz Owens. Vocal—Rachel Aldridge. Harmony—Benjamin Feinstein.

W. J. R.

Nuremberg Press Tributes TO THE ART OF EDWIN HUGHES *The Eminent American Pianist*



The most important number of the evening was St. Saëns' G minor Concerto, which found in Edwin Hughes a capable interpreter. A technic of rare clarity and brilliance, coupled with a ripe conception give his playing great artistic effectiveness. I can scarcely remember a better pianistic achievement during the whole course of this winter's public concerts. The pleasing personality of the artist as well as his quiet demeanor won approval for him, and each succeeding movement of the Concerto was greeted with increasingly stormy applause. As an encore, Hughes played the C minor Valse of Chopin in a manner hardly to be excelled.—*Frankfurter Courier, Nuremberg*, April 10, 1913.

The Munich pianist Edwin Hughes gave the audience an exalted pleasure. His technic is remarkable, his touch capable of unusual modulation, of imposing strength in *forte* and of ravishing beauty in the soft *cantabile*. The St. Saëns Concerto was played in a bewitchingly beautiful manner, intelligent in conception and most elegant in interpretation. The enthusiastic applause did not cease until the artist finally consented to give the C sharp minor valse of Chopin as an encore.—*Nuremberg Zeitung*, April 9, 1913.

Edwin Hughes' excellent interpretation of the St. Saëns Concerto, delicate and eminently clear as it was, was both technically and artistically an unusual achievement. His trills and passagework exhibit a dumbounding clearness and ripeness. The refined and very tasteful interpretation of the Concerto, in combination with the other characteristics left behind the impression of a most distinguished artist.—*Frankfurter Tagesspost, Nuremberg*, April 11, 1913.

In the St. Saëns Concerto Edwin Hughes had the opportunity to prove his ability. His well-defined rhythm, fine shadings of touch and ripe artistry united to make a beautiful interpretation of the work.—*North Bavarian Zeitung, Nuremberg*, April 11, 1913.

With the St. Saëns Concerto Edwin Hughes introduced himself as a splendid pianist. He possessed a particularly good technic, which stands out with even greater effect on account of his pronounced talent for interpretation.—*Nuremberg Stadtzeitung*, April 11, 1913.

The playing of Edwin Hughes was deservedly greeted with loud applause. The St. Saëns Concerto is grateful music to listen to, and gave the soloist the opportunity to exhibit his splendid technic, and particularly his fine touch in legato.—*Nuremberg Anzeiger*, April 10, 1913.

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THE PIANIST'S PHYSICAL CONDITION

Normal Conditions of Health Absolute Requisite for Public Performer
—Dangers of Dissipation—Tracing Nervousness to Its Source
—The Right Kind of Exercise—Physical Aspects of Practice

By GEORGE SHORTLAND KEMPTON

PHYSICAL condition has the utmost influence either for good or bad on the pianist. No player can hope to achieve success in public, who does not make a study of the elements which affect his bodily condition, and who does not avoid influences which retard his work.

Constitutions which are wrecked by dissolute living, by irregular habits and late hours cannot be brought to stand the wear and tear, which the pressure of concert-giving involves. In the student days many a young artist has robbed himself of the certain fruits, which, by nature and exceptional talent, would have been his, because in the halcyon days of youth he preferred the café life to the ascetic life of the student.

It has been and is a tenet of music that one-half of the artists before the public are not there so much on account of exceptional musical gifts, as because they have developed to the utmost what little there was in them, by assiduous application, self-denial and a correct mode of living, while, on the other hand, some of the more gifted ones have drifted away from the public gaze because of wasted energy and squandered opportunity.

Fine Talent Dissipated

When I was a student at Leipsic there was a wonderfully gifted young man who was at the Royal Conservatory. I have seldom known such talent as he possessed. His musical spontaneity was remarkable. Once, when his piano master, after continued and relentless egging on, had brought him to perfect one of the great concertos, which he played as I have never heard anyone play it since, the former tapped him on the shoulder and said, "It is a regrettable fact that you will never play it that way again." And he was right. The man in question was one of the irregular sort, studied when the humor seized him, and when the novelty waned off he went on a tangent—the "easy life" of late hours and excess. I have never heard of him since. Long ere this there has probably been sounded the death knell of his ambitions.

Neither will an intermittent, spasmodical disciplining of self be sufficient to keep one in the pink of condition. We cannot repair wasted nerve tissue, the ef-

fect of long-continued indiscretions, in a fortnight. It is much easier to tear down than to build up, and the player who hopes for continued success must be in normal condition always. Art requires self-sacrifice of its votaries, and those who worship at the shrine must bear the burden of their enlistment. Much of the nervousness of players is purely physical and is engendered not through fear of playing in public, but through absolute want of nervous power to accomplish that of which they really have complete mastery. I think it was Josef Hoffman, in replying to a young woman who complained to him, that she was always nervous when playing, who said: "If it is fear that you have not mastered the works that makes you nervous, then study them more; if this is not the case then consult a physician."

Walking Best Exercise

Exercise in the open air is of course a valuable means to keep in the prime of condition. For the pianist walking is the safest and most beneficial. Some without ill effects can play lawn tennis or golf, but here one must consider the hands and not all hands are so constructed that the muscles can stand the strain of the sports mentioned. If stiffness results the indulgence is dangerous, as the continued strain might lead to chronic tightening of the hand.

And here comes the much-mooted question of practice. Excess in practice produces decrepit nervous conditions, besides weakening the muscles; hence the necessity of intense concentration while at work, so as not to expend too much in physical effort. Every moment should count, but the lackadaisical student will waste an hour in indifferent muscular exertion and accomplish only what, properly and scientifically performed, should take fifteen minutes. Conservation of energy is a vital asset and cannot be too strenuously insisted upon.

Too Little Practice

Then, on the other hand, there are those who deem it wise to work only when the immediate occasion compels. They assume that a few hours' practice will bring them up to the mark. This is, however, a fallacy, for if the muscles are not in condition to stand the strain which a given work requires, the abnormal amount of sudden and violent exertion thrown upon them will almost precipitate a temporary paralysis which cannot but have evil results. A very mediocre pianist once said to me: "I have not practised for ten years, yet I play now as well as I ever did." He was right, his standard was so low and his efforts so ludicrous that his assertion was but the proper reflection of his playing.

Mental diversion must also play a part. One must not think continuously music, but the mind should wander through other channels. Continued cogitating on one line of thought makes one grow stale, and mental effort should always be vitalizing. Hence the need of that which leads our thoughts away for the time from the life work and enables us to freshen our attack when we resume the daily routine.

The final recital of the season was given on the evening of May 21 by Mr. and Mrs. Robert Lister, the Boston vocal teachers. Besides a large class in Boston, they also

have a class in Providence, where they will hold their final recital on June 5. Mr. and Mrs. Lister will open studios in Pittsfield, Mass., in June, where Mr. Lister will make the development of the voice his specialty, while Mrs. Lister will teach singing in the languages and also coach for oratorio and opera.

ily applauded, and after the "Caro Nome" Mme. Vicarino was recalled six times.

In the performance, on the second day, May 3, of Pierné's "Children's Crusade," Mme. Vicarino sang the rôle of *Allys*. The performance was described as one of the most artistic ever given Pierné's masterpiece in this country.

TWO NEW YORK OFFERS FOR REGINA VICARINO

Coloratura Soprano Likely to Sing for Hammerstein or the Century Opera Company Next Winter

Regina Vicarino has just returned to New York from California, where she spent the Winter. Her last appearance in that State was at the first California May Festival, given at Berkeley on May 2 and



Regina Vicarino, the Distinguished Coloratura Soprano, as "Rosina" in "The Barber of Seville"

New Symphony Society Makes Great Strides in First Few Months—Pleasing Program

The Park Avenue Church was crowded to the doors Thursday evening, May 15, for the first concert of the Kriens Symphony Club and the Kriens Choral Club of New York. Long before the program commenced every seat in the church was taken and many persons had to stand in the aisles. The Symphony Society has been in existence only since the first of the year, but it now includes seventy-five players.

Unlike most symphony societies there is a goodly number of women in the organization.

Christiaan Kriens, the organizer and director, has had charge of orchestras and operas all his life and his wide experience has enabled him to make exceptional progress with the new organization. The society was assisted by Caroline Powers, violinist; Mabel Empie, soprano; Maud Thompson, organist, and Mary Wall, harpist.

Every number on the rather difficult program was well received and the society was liberal with its encores.

The concert opened with Haydn's Symphony in D Major, in four movements. This was followed by a number of gypsy airs by Miss Powers. The violinist displayed an ample equipment in both technic and interpretation.

An orchestral suite, "In Holland," of Mr. Kriens' composition was exceptionally well played and was received with equal enthusiasm.

Mabel Empie sang an aria from Gounod's "Gallia," accompanied by both chorus and orchestra. Miss Empie has a rich, clear voice which is especially adapted to that style of music.

The work of both orchestra and chorus was very promising and a bright future may be predicted from the results accomplished in the past four months.

May Mukle, the cellist, is on the examining committee of the Professional Musicians' Début Society of London.



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USING THE MIND IN PIANO STUDY

The Proper Way to Abolish Machine-like Work—Importance of Applying Constant Thought to Technical Practice

By ARTHUR DE GUICHARD

AMONG the "Problems of the Pianist" recently proposed in the columns of MUSICAL AMERICA, one of the most important was how to obtain both technic and expression, without any detriment to the latter from the mechanicalness of technic. The chief point militating against the perfect acquisition of expression in interpretation, is the serious disadvantage caused by the necessary "physical exercise of the requisite parts, the work of making the hands and arms supple, in which the mind and heart have, undoubtedly, not the smallest part." During this work intellectual life is suspended, so to speak, in favor of animal life; the muscles slowly exhaust the substance of the brain; the mind (or thought, if it be preferred) that has been oppressed for hours together, wastes away."

The foregoing is repeated in order that those who have read the article in question in a rapidly superficial manner may cogitate and weigh well the manifest truths contained therein. Because they are truths that have a most important influence for good or evil upon the embryo pianist's future. *En passant*, it may be remarked that the question has been asked: "Is it deemed possible to study the technic of such an instrument as the piano without using mind?" . . . "Mere physical movement, undirected by mind and intelligence, might go on indefinitely and aimlessly; . . . but such would be the work of a mental idiot" (are there other kinds of idiots?).

The reader who thinks knows that such an interpretation of the original statement is forced and unnatural. It is not suggested that mind plays no part in the beginning of the physical exercise; but it is a fact, for which every competent pianist will vouch, that the long-continued practice of scales, arpeggios and other exercises becomes absolutely mechanical. The more automatically mechanical they become the greater will be the amount of attentive thought to be bestowed upon the interpretation, and the better will the pianist play, provided the act of acquiring the mechanism has not deadened or killed the soul.

Weariness of Mind

The same reader asks: "How can mind, the intelligence of man, waste away? Mind is always present and active. . . . Thought may become wearied by excess of bodily exercise at the keyboard. . . ." Does such an elemental question require any answer? Does it not contain its own answer? "Thought may become wearied"; weariness, whether of body or mind, is evidence of wasting; the weary, overwrought body wastes away and requires rest for recuperation; the weary, overwrought thought wastes away and requires rest for recuperation. Thought is mind and mind is thought and that "thought," as the reader suggests, "becomes wearied by excess of bodily exercise at the keyboard, wastes away and requires to be recuperated."

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The possession of mind is so great a necessity that the amiable commentatrix endows even the piano with it; otherwise how are we to understand the following: "The effort of the pianist in these days should be directed to a thoughtful study of the mental and physical conditions of himself and the instrument he plays." Just imagine studying the "mental condition" of the piano! It might not be altogether well to learn what the piano thinks of some who play on it! "Mind, rightly used, will solve the pianist's problems." Let us use our minds aright, my brethren and sistren!

And yet this reader has caught the germ of truth that the original article was meant to instill, only it has not been read correctly. The proper solution to that part of the problem is *mind—more mind and less perfunctoriness*. The great difficulty in the study of the piano is how to ac-

quire the requisite force and agility, *alias* technic, without sacrificing any of the interpretative emotion; for, strive as one will, it cannot be gainsaid that the constant repetition, during long periods, of the same physical exercises results in want of soul or in a deadening influence on that soul. This is a matter of common report and general consent and, with all due respect to Shakespeare, "common report is (*not*) a liar" in this case.

Two Solutions

There are two solutions to this problem. 1. Devoting a minimum time daily to the study of mechanism. 2. Employing that minimum time in such a way that the mind shall participate in it as largely as possible. As to the first, three hours should be sufficient, if properly utilized; nevertheless, it is a well-known fact that many students devote six hours and even more to technical studies. To such as these I would say: Everyone is born with certain natural gifts that he must know or that others can discover. He or she who finds that he has hands which are able to assimilate rapidly the use of the keyboard can acquire by three hours' daily practice all the technic needed. But if he has not been favored by the gods at his birth it is very doubtful if twice the amount of practice will render him even passable as a pianist. Therefore would I adjure you, O ye

eight-hours-a-day pianists, to renounce a career for which you are not born; you do harm to properly endowed professionals by setting up incompetent competition which, nevertheless, frequently "gets by"—in the same manner that hosts of amateur organists, whose real calling is that of clerks, school teachers, dry goods employees and what-not, keep competent musicians out of positions that should be theirs because, firstly, they are *competent* and, all the time, it is only by and through those competent ones that the standard of music will be raised in this country. Besides, you do harm to music, for, in spite of your efforts you will always play badly; and you do harm to yourselves by blunting your intelligence and neglecting other aptitudes that, perhaps, you possess. Remember the wise saying of Epictetus: "When you have assumed a part that is beyond your strength, you not only play it badly but you leave aside the one that you might, perhaps, have filled well."

The object of technical practice is to overcome a certain difficulty or difficulties; it consists in taking particular notes or series of notes and repeating them, until the nervous system has acquired the habit of the proper contractions, or motions. Practice has also another object, which is that of merely making the joints supple; but it is easily seen that this is included in the former. Now an exercise should attack a special difficulty and should be applied to each pupil differently, according to his special nature and particular difficulty. One will practise more for the wrist, another for the third finger, some for the right hand, others for the left, and many for the fourth and fifth fingers. Therefore the first necessity is to determine the special weakness and to arrange the studies accordingly; instead of making all work equally at all exercises, despite the special aptitudes that all students possess. Thus may time be gained.

Study Your Pupil Thoroughly

Study your pupil thoroughly and determine exactly the exercises that are best to apply to his weak points. If you have chosen them well you may find them few and short, and since, in this way, every minute will be occupied to an essential, the practice time will be considerably shortened.

And here is where mind comes in. Of course, *mind plays a preponderant part*; it could not do so with the usual custom of practising books of exercises from cover to cover, irrespective of the student's special shortcomings. To work one's fingers over the keys is nothing; *to think is everything*. Most pianists reel off scales and arpeggios at their daily practice like spinning cotton or skeining wool, all the time thinking of something else. They cultivate mechanical playing and proudly confess that they play well only when they can do it, so to speak, automatically—something in the same style as performing dogs at a circus.

Abolish all this machine-like work. Instead of playing ten notes very quickly and mechanically play only five, but think of them; think of what they are, think that it is your nerves that make your muscles act upon your fingers. Make your motions co-ordinate. Do you have to acquire a habit? Very well; but a customary act may be performed by and while thinking of it. And if we wish to do it remarkably well we must think of it. Ten hours' work is necessary in order to do a certain thing well mechanically; one hour only would be enough if we made up our minds to think in doing it—and it would be done better. Therefore, it is my belief that technic that is well thought out and constantly thought about will make one play just as correctly, much more musically and in a much shorter time than by mere mechanical practice. Work thus for one hour daily, with your brains as alert as your fingers, and you will acquire solid qualities built on a sure foundation of thought.

PILZER COMPLETES TOUR

Success of His Compositions Impels Him to Take Up Larger Work



Maximilian Pilzer, Violinist-Composer, Studying a New Score

Maximilian Pilzer, violinist-composer, has completed a season of concert work which has been more important in appearances and in number of dates than any previous season. Among his thirty appearances he was soloist with the Russian and People's Symphony Orchestras and eleven engagements were in New York, including a recital in Carnegie Hall. His other engagements were entirely in the East, because of lack of time to undertake an extensive tour.

In addition to his concert work Mr. Pilzer found time to enter the field as a composer and introduced several compositions to the public at his New York recital. The success of these violin compositions was immediate and Mr. Pilzer is now at work on the score of a work of larger form.

For the next season Mr. Pilzer will enter more extensively into concert work and will probably make a Western tour.

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PICCAVER IN NEW RÔLE IN VIENNA

American Tenor Does Himself Credit in Revival of Mozart's "Elopement from the Seraglio"—Nicolai Society Commemorates Wagner Anniversary—A Benefit for Schubert's Niece—Amusing Sequel to Schoenberg Riot

VIENNA, May 2.—Once again, on Sunday, for a last time in the season now drawing to a close, the splendid orchestra of the Hofoper assembled for an out-of-the-ordinary Philharmonic concert under Weingartner's baton—the so-called "Nicolai" concert which is annually given for the benefit of the sick fund of the Nicolai Society, named after the composer of the "Merry Wives," who was the founder of the Philharmonic concerts. The proceeds of this concert brought a generous addition to the society's funds.

The occasion had peculiar significance as a celebration of the Wagner anniversary. On the program were the Prelude to "Parlaf," reverently played and listened to, and the lovely "Siegfried Idyll," rendered with infinite poetic grace and applauded to the echo. Beethoven's wondrous Ninth, that magnificent musical expression of the "Ode to Joy," crowned the concert. The glorious work was done full justice by the splendid company of musicians led by Weingartner. The solo quartet was taken from the Hofoper's resources and consisted of the singers Elise Elizza, Laura Hilgermann, Georg Maikl and Richard Mayr.

A recent Schubert evening deserves special notice, not only because of the pleasing interpretation of the composer's songs by Jessy Kottrich and the interesting lecture by Otto Erich Deutsch, which inaugurated the concert, but because of its purpose, which was to devote the net proceeds to the relief of a niece of Schubert, who lay ill and destitute in the city which owes so many hours of pure pleasure to the genial composer. It is gratifying to chronicle that the old lady has been made comfortable.

American Tenor in Mozart Revival

One of the latest revivals at the Hofoper was the newly staged production of Mozart's "Elopement from the Seraglio" given last week. The Belmonte was assigned to the American tenor, Alfred Piccaver, who is the fortunate possessor of a voice peculiarly fitted for the soft and languishing tenderness of the part, and who not only sang but looked the romantic lover to the life. That his English tongue does not yet trip lightly over the German *parlando* passages can scarcely be made a reproach. Selma Kurz is remembered from the old cast of the opera as a delightful Constance. She sang the great aria—veritably "Martern aller Art"—in the arrangement for her by Mahler, by no means an easy one, and sang it with dramatic expression and brilliant technic. Frau Kurz will now once more be a permanent member of the company, Director Gregor having made a contract with her for four years. A new member has been acquired in the person of Else Hartmann, young dramatic soprano, who sang the part of Gilda at the Hofoper several times last Winter with much success. In place of the recently deceased Josef Bayer, Julius Lehner has been appointed chief ballet conductor. He is the composer of the charming ballet, "The Seasons of Love," after Schubert motives. As the first novelty next Winter "The Girl of the Golden West" is planned, with Marie Jeritza and William Miller in the leading rôles.

The famous Italian baritone, Commendatore Battistini, is at present appearing as guest singer at the Volksoper with his usual great success. The plans of this house for the next season are based principally on the expiration of the copyright on Wagner's works on January 1, 1914, and productions of the "Meistersinger" and of the "Ring" are projected.

Last Sunday, at Linz, the pretty Austrian town on the Danube, some three hours distant from Vienna, the eighth of the Bruckner Festival Concerts, instituted by the town in 1897, in memory of Anton Bruckner, was given. A subvention was voted the Musikverein of Linz sufficient to give a festival concert every alternate year for twenty-five years. This year's program contained Bruckner's Mass, No. 2, in E Minor, and his Fifth Symphony in B Major. The orchestra of the Vienna Concertverein was invited to officiate, and the mixed chorus of some 300 voices was re-

cruited from the four largest singing societies of Linz. The celebration was an artistic success under the energetic lead of Conductor Göllerich of Linz.

Sequel to Schoenberg Riot

The riotous scenes at the Schoenberg concert under the auspices of the Academic Union for Literature and Music at the large Musikvereins Saal, on March 31, had an amusing epilogue one day last week in the legal proceedings of which they were the subject. Dr. Victor Albert, an attendant at said concert (?), had entered a complaint against the student of law, Erhard Buschbeck, who had given him a box on the ear from the platform. After reading the indictment, which contained in substance an account of the noisy demonstrations of the evening that had led to several interruptions of the program, the judge asked the defendant whether he pleaded guilty to having applied the box on the ear in question, to which the reply was in the affirmative. The defendant stated in exculpation of his act that all efforts of Conductor Schoenberg at calming the audience had remained unavailing, and that when the plaintiff had hurled an insulting epithet at the platform he had lost patience and given him the box on the ear referred to. The nature of the productions had been distinctly made known prior to the concert, and there was no doubt that a large part of the audience had come with the intent of demonstrating against the compositions.

Oscar Straus, the composer of many successful operettas, was one of the witnesses summoned. Upon the judge's interrogatory, whether he saw the defendant give the plaintiff the much-talked-of-blow, Mr. Straus answered: "I not only saw, but heard it; it was about the most resonant part of the entire concert," at which there was much merriment in the court room. Mr. Straus went on to relate the events of the evening, saying: "The worst came at the Alban Berg songs. The audience laughed, and so did I, for why shouldn't a body laugh at something really so very comical?" Mr. Straus further remarked that the patience of the paying public had been put to a hard test. "Didn't you get the worth of your money?" asked the lawyer for the defense. Witness: "Yes, but not in the manner I should have wished."

In consideration of extenuating circumstances the judge finally condemned the defendant to a fine of one hundred crowns (about \$20), or in lieu of payment thereof to five days' imprisonment, from which ruling appeal was taken. ADDIE FUNK.

Toronto Chorus Makes Plans for New Year and Elects Officers

TORONTO, May 19.—The National Chorus of Toronto has made tentative plans for its next season's work. At the annual meeting of the society, held recently, it was decided that, among others, Marie Rappold, the American soprano of the Metropolitan Opera Company, should be engaged for a number of recitals. The last year was the high-water mark in the affairs of the society, both in artistic achievement and in financial results. The chorus now numbers 225 singers.

Dr. Albert Ham was re-elected conductor and announced that he was ready to start on his eleventh year. Sir Henry Pellatt was elected chairman of the executive board. His acceptance of the post is interpreted to mean that the affairs of the society will be conducted on sound business lines.

New York Organists and Church Soloists to Foregather

The organists and church soloists of Greater New York and surrounding towns are to hold a "get-together" dollar dinner at the Hotel Gerard on Monday evening, May 26. The affair is in charge of Tali Esen Morgan, national superintendent of the National Association of Organists.

The chorus of the Berlin Sing-Akademie and the Berlin Philharmonic Orchestra went to Rome recently to give Bach's "St. Matthew Passion" and Brahms's "German Requiem."

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BRABAZON LOWTHER A PACIFIC COAST FAVORITE



Brabazon Lowther, the Baritone, in His Studio in Shirley Park, Cheshire—To the Right: Mr. Lowther in California

QUIETLY and almost entirely unheralded a new singer came to America last Autumn, crossed the continent to the Pacific Coast and spent several months concertizing in that section with signal success. The singer, to quote Victor Allott of Los Angeles, "no less a personage than the celebrated English baritone, Brabazon Lowther."

Mr. Lowther's appearances in California had been arranged in advance and from the time he opened with the Amphion Club of San Diego the latter part of November until he left California in April he was kept busy with concerts and private recitals, and some of the ablest vocal teachers of the State coached with him, thereby showing their high esteem for his ideas on tone production and interpretation. Mr. Lowther was engaged by Mrs. Emerson Brush to give a recital before the National Federation of Musical Clubs at the Studebaker Theater in Chicago last month—and for a private musicale at "Brushwood," her beautiful home so well known to the music-lovers of that section.

Mr. Lowther's press showing for California is little less than remarkable, inasmuch as it is practically unanimous in tone, indorsing this singer as a distinct "find" in the highest realm of vocal art. New York is promised appearances by Mr. Lowther during the coming season.



much as it is

practically unanimous in tone, indorsing this singer as a distinct "find" in the highest realm of vocal art. New York is promised appearances by Mr. Lowther during the coming season.

This baritone has plans for a more extended American tour for the season of 1913-14 and will spend his Summer working on six additional programs of much interest. Mr. Lowther's programs offered to American audiences this past season are interesting and valuable as samples of the art of program construction. He sings in four languages with equal ease and beauty of diction, according to persons who have heard him and are qualified to know.

home from my very first concert. Whenever I do a thing I do not have to wonder whether they will understand or appreciate it. My audiences and myself are one. In speaking of a rehearsal with the orchestra he describes it as 'going to a feast' and when he was ill he called it his 'best medicine.' Such a fine feeling toward his orchestra and audiences is ideal, and cannot but have the happiest results.

"Dr. Kunwald's selection as director of the May Festival of 1914 was the result of his great success in the production of Handel's 'Messiah' at Christmas, when he led both choral and orchestral forces. In accepting the position of director of the May Festival he has undertaken a great work and our organization accepted a heavy responsibility."

The report of Mrs. Katherine D. Jamie-son, treasurer of the association, shows total receipts for the year to be \$112,482.78. The disbursements total \$114,433.54 and the deficit \$1,950.76.

F. E. E.

"THAÏS" ALLURES BROOKLYN

Edith Helena and Mr. Adkins Splendid in Aborn Presentation

One of the most satisfying performances of the present Brooklyn season by the Aborn forces was the production of "Thaïs" on the first three days of this week at the Academy of Music, with the return of the two leading singers of last year's presentation, Edith Helena and Morton Adkins. The presence of these excellent artists accounted for much of the artistic finish of the performance.

Miss Helena's singing of the title rôle was of her accustomed crystal beauty, while she maintained just the proper note of inspired exaltation throughout the final act. The portrayal of Athanaël by Mr. Adkins was of superlative excellence, such as would be a decided credit to the Aborns, even on the stage of their new Century Opera Company. The baritone invested the Cenobite monk with an intense degree of religious fervor, and his delineation of the struggle between priest and man was poignantly moving. Vocally his performance was of a similarly high standard.

While the linguistic intentions of Domenico Russo were of the best, his enunciation of the lines of Nicias might have been labeled as an example of "opera in broken English." Wilmot C. Goodwin was a *Palemon* of much sonority, while Cordelia Latham made an acceptable *Abbess*. An enlivening incident was the stage manager's extremely audible "Down, down!" as a cue for the monks to kneel at the close of their final prayer in the first act. Carlo Nicosia's conducting of the "Meditation" called forth a repetition and a bow of acknowledgment for the able concertmeister who had played the solo. K. S. C.

Bradford School Children Show Good Training at May Festival

BRADFORD, CONN., May 19.—The May Festival given Tuesday, May 14, by the department of music of the public schools was a decided success. Great credit is due Arthur Shuckai, the supervisor for his tireless efforts to make the performance a success.

The work of the children was a surprise to the music-lovers, but the supervisor gives the credit to the grade teachers and to former directors.

The feature of the concert was the work of the "Star Chorus" of a hundred voices selected from all the grades. W. E. C.

Breach of Promise Suit Against Constantino Adjourned

The suit brought against Florencio Constantino, the famous tenor, by Marcelle Hontabot, of Boston, for breach of promise of marriage, was to have been tried before Justice Giegerich, of New York, on May 14, but was adjourned to June 16, because of the absence of Mr. Constantino, who is in South America. Miss Hontabot demands \$100,000 damages. She says the tenor asked her to marry him in November, 1911, when he was singing with the Boston Opera Company.

American Soprano for Covent Garden

LONDON, May 17.—There will be an American singer in the cast of "The Jewels of the Madonna" at Covent Garden on May 22, when Frances Roeder, daughter of Gus Roeder, a New York newspaperman, will make her début in a cast that will include Mme. Melba. Miss Roeder has been studying for three years in Paris under Jean de Reszke. She has signed a contract to sing for three years at Nice beginning next November.

Eugen d'Albert has been elected president of the Vienna Musicians' Association.

Leipsic has recently doubled its subscription of \$87,500 to the Municipal Opera and Theater.

JORDAN CONDUCTS "ARMINIUS"

Bruch's Work Given at Peace Dale, R. I., with Fine Chorus and Soloists

PROVIDENCE, May 15.—At Peace Dale on Wednesday evening there was given in Hazard Memorial Hall a performance of Max Bruch's "Arminius" for the first time by the Narragansett Choral Society. There was a large audience which seemed much pleased with the concert.

The not large but very able chorus was heard to excellent advantage in the numbers that fell to its share. There was a finely balanced tone from the chorus, effective shading and precision of attack. The soloists, Mildred Potter, contralto; C. H. Pagdin, tenor, and William Simmons, baritone, proved to be perfectly suited to their parts. Miss Potter scored a great



William Simmons, Mildred Potter and Jules Jordan at Peace Dale, R. I.

success as the *Priestess*, her superb voice and singing giving the utmost satisfaction. She was received with every sign of appreciation.

Mr. Pagdin also scored heavily in his trying part, his singing being marked by musically qualities of the first order, and his voice, a powerful tenor, being well suited to the music. He too was cordially received. It was the first appearance at these concerts of both these artists, but it is safe to say it will not be the last.

Mr. Simmons made his second appearance with the society this season and was received as a favorite, his work during the evening being on a high plane of excellence. He was in his best voice and gave a fine performance. The orchestra of Boston Symphony players, with Gustav Strube as concertmaster, was supplemented by Mrs. Lucien Kimball at the piano and the combination gave adequate and effective instrumental support. The conductor of the society, Dr. Jules Jordan, was at his best as the controlling force and is again to be warmly congratulated. G. F. H.

Mr. Brady Hears of Pupil's Success in Florence, Italy

S. William Brady, the New York vocal teacher, has just received reports of the success in Florence of Grace Breen, a pupil of his. *Lo Staffile*, one of the local papers, comments at length on the beauty of her voice, her perfect Italian enunciation and her finished art. Miss Breen is the daughter of Magistrate Breen, of New York, and is still a very young singer. Mr. Brady heard of her talent through Max Jacobs, the violinist.

Her work prior to her departure for Italy was carefully prepared by Mr. Brady, and the success with which she is meeting is largely due to his serious and musically work. She has sung in "Bohème," "Faust," "L'Elisir d'Amore," "Pagliacci," Massenet's "Manon," "Don Pasquale" and "Carmen," an unusual répertoire for a young American singer.

Alice Nielsen Not to Abandon Concert Field

Referring to the statement published in one of the Boston daily papers recently to the effect that Alice Nielsen, the prima donna soprano, is to abandon her work in grand opera and will resume her appearances in operetta next season, her manager, Charles L. Wagner, stated to-day that Miss Nielsen will positively devote her attention next season to concert work and will, also, probably appear at the Metropolitan. It is true that she will take the part of *Lady Babie* in the musical version of Barrie's "The Little Minister," which has been made for her by Wolf-Ferrari season after next, but this will be grand opera in English and not operetta or musical comedy. Miss Nielsen is making her début at Covent Garden this week with Caruso in "Pagliacci."

REORGANIZE ORCHESTRA ASSOCIATION

Cincinnati Society's Board of Directors to Include Prominent Men and Women—Mrs. Taft's Annual Report Endorses Conductor Kunwald—Deficit of \$1,950.76

CINCINNATI, May 20.—At the annual meeting of the Board of Directors of the Cincinnati Symphony Orchestra Association Company, held Tuesday, a re-organization was effected. Heretofore the Board has consisted of fifteen women, but under the new plan it will be augmented by the men of the Advisory Board, which body now ceases to exist. The women all remain active and the new directors include A. H. Chatfield, Julius Fleischmann, Maurice Freiberg, Harry M. Levy, J. G. Schmidlapp, W. Kelsey Schoepf, Charles P. Taft, Clifford B. Wright, George W. Armstrong and William Cooper Procter.

The details will be carried on by an Executive Board selected from the Directors, with A. H. Chatfield as chairman, and with Mrs. Charles P. Taft, president of the association, an ex-officio member.

Since the orchestra is to be used for the Cincinnati May Festival it will be increased to eighty-six members for the regular season and augmented further for the festival. The personnel among the wood-winds will be changed and Dr. Kunwald will bring several instruments from Europe.

The first Fall concert will offer a Wagner program to commemorate the composer's birth, and no soloist will appear. Among the soloists who will appear at the later concerts are Fritz Kreisler, Carl Flesch, Emil Heermann, Harold Bauer, Josef Hofmann, Teresa Carreño, Julia Culp, Margaretha Matzenauer and Julius Sturm.

Eight popular concerts will be given instead of six, and these concerts will be given in Music Hall, beginning in January. The receipts of popular concerts during the past season amounted \$8,010.11, while the total ticket sale for the regular concerts, plus premiums, amounted to \$37,831.60.

In the annual report of Mrs. Charles P. Taft, she says:

ILLINOIS'S OWN MUSIC HEARD IN CONVENTION OF MUSIC TEACHERS

Composers of the State Finely Represented in One of Many Strong Programs of Concerts and Lectures—A Plea for Music as an Accredited High School Study and for Definite Teaching Standards—Minneapolis Orchestra Contributes to Success of the Convention

BLOOMINGTON, ILL., May 19.—Of last week's sessions in this city of the Illinois Music Teachers' Association, perhaps the most significant was that of Wednesday afternoon which was devoted to a hearing of the works of Illinois composers. Unfortunately, Illinois could not claim the majority of the composers represented as hers by birth, but merely by the fact that they are at present residents of the State. Nevertheless, the high merit of the compositions revealed an amount of active creative talent that cannot but reflect beneficially upon the musical interests of the State at large.

Eric Delamarter, of Chicago, music critic of the *Inter-Ocean*, and director of the Musical Art Society of that city, played three of his organ compositions, Concert Overture, Intermezzo, and March. Of these, the Intermezzo was the best. Mabel Woodworth, violinist, and Clarence Loomis, pianist, both of Chicago, presented Mr. Loomis's Sonata, for piano and violin. The work was most interesting, displaying modern tendencies as to color and containing many themes of genuine beauty. The Theme and Variations of the last movement was splendidly developed.

Allen Spencer, pianist, played works by Chicago composers—Adolf Weidig's charming "Canzonetta," and two compositions by Arne Oldberg, "Carillon" and "Arabesque." Both Mr. Weidig and Mr. Oldberg are known in the musical world through their compositions in larger form. These excellent piano works were delightfully played. A group of songs of exceptional musical interest was by John Palmer of Chicago. Mr. Palmer has taken four poems by William Butler Yeats, "The Old Men Admiring Themselves in the Waters," "The Cry of the Sedge," "When you are Old and Gray," and "The Song of the Wandering Aengus," and supplied them with musical settings of unusual beauty and picturesque color. Jennie F. Johnson, one of Chicago's well-known contraltos, proved her splendid musicianship by her sympathetic interpretations of these songs, and Mr. Palmer furnished artistic accompaniments. Miss Johnson and Mr. Palmer also presented a group of songs, "The Piper," "Gypsy Song" and "Beneath Her Window," by William Spencer Johnson, of Quincy. His works are melodious and present no interval difficulties for the singer.

Another composition of real worth was the Sonata, for violin and piano, by Rossiter G. Cole, of Chicago. Mr. Cole evinced genuine lyric qualities and a scholarly unfolding of his ideas. The sonata was ably played by Miss Woodworth and Mr. Cole. The program concluded with a brilliant organ offering, Allegro, by Walter Keller, of Chicago.

The evening concert of Wednesday provided a program of representative American church music. Ernest B. Chamberlain, of Knox College, Galesburg, read a paper on "Church Music—Its Aims and Ideals," in which he reminded his audience of the great debt the art of music owes to the church. These were the ideals of church music which he set forth: It must first be devotional; second, it should be liturgical; third, congregational, and fourth, it ought to be artistic. The artists for the evening were Leonora Allen, soprano; Mrs. Helen Bright-Bengel, contralto; John B. Miller, tenor; Frank Dunford, bass, and Edgar A. Nelson, organist, all of Chicago. The opening number was a Symphonic Fantasie for organ, by Rossiter G. Cole. Anthems by Matthews and Horatio Parker; quartets by Chadwick, Otis, Wathall, Wood, Foote; a trio by Chadwick, a duet by Huhn, and solos by Buck and Spicker, were adequately presented. Mr. Nelson furnished excellent accompaniments on the organ and piano.

Meetings Well Attended

The meetings of the association were all well attended, even the opening session having an unusually large audience. The first meeting was held Tuesday morning at the Second Presbyterian Church, Adolf Weidig, of Chicago, president of the Association, calling it to order. A report of this session was contained in last week's *MUSICAL AMERICA*.

Tuesday evening's was the first formal meeting of the association. The address of welcome was made by Rabbi Messing, of Bloomington, and Mr. Weidig gave the president's reply. The evening's concert

was given by Mrs. Mabel Riggs Stead, piano, and Mr. Walter D. Stafford, violin, assisted by Mrs. Mary Holmes Thompson, soprano, and Miss Lois Baptiste, accompanist, all of Peoria. Mrs. Stead and Mr. Stafford gave the Brahms A Major Sonata, and the first movement of a sonata by Lazzari, both displaying commendable musicianship. Mrs. Thompson sang songs by Brahms, Schumann, Franz and Salter. Mabel Woodworth, of Chicago, substituted at a late moment, offering instead of the piano numbers on the program, two violin solos, the first movement of the Lalo concerto and a Polonaise by Vieuxtemps. She proved a delightful artist.

The Wednesday morning session opened with a paper by Laura Renick Copp, of Champaign, on "Student Days in Vienna," devoted in great part to the work of Theodore Leschetizky. Julia Caruthers, of Chicago, talked about "The Child in Music."

Even M. Leslie was heard in a short talk on the "Faelton System," and Allen Spencer read an excellent paper on "Teaching Material for Advanced Piano Students," which will be reproduced in *MUSICAL AMERICA* next week.

The Thursday morning session opened with a paper given by George Colburn, of Chicago, on "The Whole Tone Scale." Otto Miessner, of Oak Park, next spoke upon the subject "Credits for Music Granted to High School Students."

High School Credits Asked

Mr. Miessner made a plea for the granting of recognition to music in the high school to the extent of giving work in music equal credit, hour for hour, with work done in other subjects. Quoting from Superintendent Collins, of the St. Louis public schools, he said that the claim of any subject to a place in a scheme of study depends first upon its intellectual and spiritual reaction, and, second, upon its industrial and vocational value.

During the last fifty years music has held its place solely on account of its cultural value. Singing in a large chorus has cultural value as much as that of history or literature. Many schools are giving a certain amount of credit for work of an ensemble character, but there is particular interest in the individual student who wishes to specialize in music and perhaps make it his profession. He cannot carry music and all the other subjects and yet receive no credit for the work to which he is best fitted by natural endowment.

Mr. Miessner quoted an array of statistics showing the actual commercial importance of music in this country. America spends annually \$350,000,000 in gratification of its musical hunger. The music business of Chicago is \$30,000,000 and the income of Chicago music teachers \$2,000,000. The average income of the trained musician is far in excess of the average school teacher. The average salary of grade teachers for towns, such as Oak Park, is less than \$800, and high school teachers less than \$1,200. The average music teacher of equal training earns at least \$1,500, while musical pedagogues of the best rank earn from \$5,000 to \$15,000 annually. The highest paid school teachers in America are the superintendents in New York and Chicago, who receive \$10,000 each per year, while the income of some singers and composers run from \$100,000 to \$150,000 per year.

Urge Plea to Legislature

Mr. Miessner advanced the opinion that agitation should be started through petitions urging the Legislature to enact a law regulating the teaching of music by compelling music teachers to obtain a license. Not until there is a uniform standard of teaching, can we expect a high school in good professional standing to grant credit on a par with other studies where a standard is and always has been established.

One solution of the problem suggested was the employment by high school boards of education of teachers of organ and orchestra instruments and voice, giving credit only to students of teachers employed by the school. The pupils would pay tuition and the teacher be engaged on a salary or commission as the board saw fit. If the music teachers of the State should fail to organize or standardize to prevent incompetent teachers from practicing, this would certainly happen. Mr. Miessner thought that ultimately in five or ten or twenty years a high school such as his at Oak Park, would have a music department which would teach music in all its branches and by teachers who are fully

as competent as those in other departments.

The last paper of the morning was given by Dr. Charles Mills, of the University of Illinois, upon the topic, "State Examinations for Music Teachers." Dr. Mills said the reason that in music our advance had not been equal to that in other educational subjects, was because the musicians' work had not been unified and we had not definitely determined what constituted a trained musician. Because of this lack of unity the musician was not considered in the life of the nation the equal of other professional men. Dr. Mills argued that an association of musicians, like other scientific and professional associations, should demand definite standards for membership. He blamed the musician himself for too often neglecting his general education and exalting the education of the artist at the expense of the education of the man. In a general university education the time of the student revolves around his major subject so that he has at the completion of his course a thorough grasp of it, and is awarded his degree of A.B. or B.S. to indicate to the public what he has accomplished. A similar method applied to the study of music was advocated by the speaker.

The afternoon session of the association was taken up with a lecture-recital on "The Relation of Tonal and Color Arts," by Henry Purmont Eames, of Chicago. Mr. Eames gave an exhaustive review of his theory that every tone represents a color. He based his theories upon the scientific researches he had made and they sounded quite plausible.

Madrigal Club's Concert

The concert in the evening by the Madrigal Club of Chicago, under the direction of D. A. Clippinger, was thoroughly enjoyable. The program offered was of high artistic value and was given with the refinement and finish of performance which characterize all the works of the club. Mr. Clippinger preceded the program with a paper on "A Capella Singing and Its Literature." The first group of choruses included "Alta Trinita" (15th century), arranged by Burney; "Adoremus te Christe," by Corsi, and "Crucifixus—Eight-Part Chorus," Lotti. These were given with splendid tone and impressive dignity. The second group comprised "Matona, Lovely Maiden," Lassus; "Maiden Fair," Haydn; "Drink to Me Only with Thine Eyes," arranged for the club by Rossiter Cole, and "New Year's Eve," arranged by Daniel Protheroe. In this group the club displayed remarkable technical facility, great variety of expression and perfect enunciation. Brilliant interpretative effects were attained in Arensky's "The Poison Tree." The male section of the chorus came in for a share of honor in Elgar's "After Many a Dusty Mile." Songs of lighter mood were offered in the works of Delamarter, Weidig and Hadley. The concert closed with the Prize Madrigal of 1911, "In Pride of May," by MacFarlane. The audience was heartily enthusiastic and demanded numerous encores.

The last morning session of the association opened with a talk by Walter Spry, of Chicago, upon the "Development of Orchestral Resources," with special reference to the programs of the Minneapolis Symphony Orchestra. Mr. Spry traced the history of the orchestra from Bach to Tschaikowsky. Karleton Hackett, of Chicago, read a paper on "The Training of the Singer." "In the modern world of music the training of the singer to equip him successfully to meet the demands of his profession includes a great deal more than mere vocal technic," said Mr. Hackett. "A complete musical education is necessary, and the study of the piano is especially essential."

Katharine Schuster, of Chicago, read a paper on "Lyric Diction," and Glenn Dillard Gunn, of the same city, talked on "American Music and Musicians." Mr. Gunn stands out prominently as an exponent of American music. He has done much to further an interest in works of American composers, and his paper set forth some interesting lights upon what American music depends.

Minneapolis Orchestra Heard

The members of the association heard two concerts by the Minneapolis Symphony Orchestra, Friday afternoon and evening at the Coliseum. At the afternoon concert, Heniot Levy, pianist, and Mrs. Luella Chilson-Ohrman, soprano, both of Chicago, appeared as soloists. At a week's notice Mr. Levy replaced Mrs. Fannie Bloomfield Zeisler, who was to have been heard in the C minor Concerto of Mozart, but who was suddenly called to Europe on urgent business. Mr. Levy chose the Chopin F Minor concerto, an early and uninteresting work of that master, playing it with excellent facility and endowing it with a great deal of brilliancy. Mrs. Ohrman sang the "Caro Nome" from "Rigoletto," with superb vocal skill and added

Gounod's "Sing, Smile, Slumber," as an encore. The opening number on the program was the Overture from Bach's Suite in B Minor. This did not come up to the standards usually maintained by Mr. Oberhoffer, as the performance seemed rough and unfinished. The Overture called for the assistance of a pianist and an organist and these parts were ably supplied by Walter Spry and Edgar A. Nelson. The "Lenore" Overture, No. 3, by Beethoven, the Overture "Romeo and Juliet," by Tschaikowsky, and the Overture to "Tannhäuser" were read with that authority, breadth of interpretation and magnetic appeal which are characteristic of Mr. Oberhoffer's conducting.

The final concert of the week was a brilliant achievement. The soloists were Arthur Middleton, baritone; Richard Czerwonky, violinist, and Cornelius Van Vliet, cellist. A splendid reading of Beethoven's "Pastoral" Symphony opened the program and proved that Mr. Oberhoffer has his place among the true interpreters of Beethoven. The gifted concertmaster of the orchestra, Richard Czerwonky, appeared as soloist, offering the seldom heard Concerto by Spohr, "Gesangscene." Mr. Czerwonky has excellent technical skill, refined delicacy of phrasing and a sympathetic power of expression. He gave Kreisler's "Liebesfreud," and a melodic composition of his own as encores. Arthur Middleton sang the air of the Tambour Major from "Le Cid," with his usual admirable artistry, and added the "Largo al Factotum" from "Il Barbiere di Siviglia," displaying impeccable vocal technic.

Mr. Van Vliet's cello Fantasia "O Cara Memoria," by Servais, was supremely beautiful. He was enthusiastically applauded and gave a rather sentimental version of Saint-Saëns's "The Swan." Other orchestral offerings were Dvorak's "Carnival" Overture, Enesco's "Roumanian Rhapsody, No. 2," "Dance of Nymphs and Satyrs," by Georg Schumann, and "Dance of Apprentices and Procession of Mastersingers," from the third act of the "Die Meistersinger."

The meetings of the association were brought to a close in a business way on Friday noon, with the largest number registered that ever attended any previous convention of the association. The officers elected for the ensuing year are: President, Edgar A. Nelson, of Chicago; vice-president, E. R. Ledermann, of Centralia; secretary and treasurer, Herbert O. Merry, of Lincoln (re-elected). The program committee consists of John B. Miller, of Chicago; William F. Bentley, of Galesburg, and another member to be selected. The auditing committee consists of Annie E. Lawton, of Delavan; F. L. Ryder, Chicago, and H. H. Kaeuper, of Decatur.

MILDRED GOODFELLOW.

In his organ recitals at the City College, New York, Samuel A. Baldwin paid tribute to the genius of Wagner on Wednesday afternoon last by devoting the larger part of the program to excerpts from his music-dramas in organ transcription. The "Rienzi" Overture and portions from "Tannhäuser," "Tristan," "Meistersinger," "Gotterdämmerung" and "Parsifal" were heard on Wednesday, and for Sunday afternoon, May 25, the program includes the "Tannhäuser" Overture, "Lohengrin" Prelude, Introduction to the Third Act of "Meistersinger," "Walhalla Scene" from "Rheingold," and "Walküre" and "Parsifal" excerpts.



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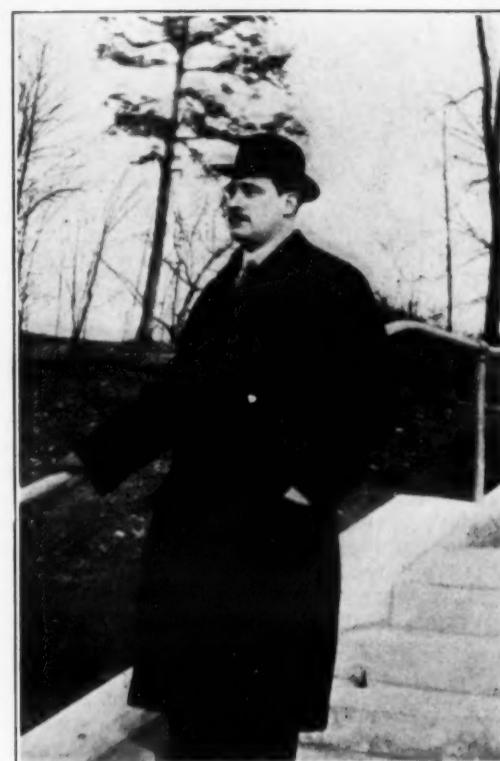
FRENCH ACCOMPANIST OF MANY GIFTS

Teaching and Composing More to Lafarge's Liking Than Public Appearances

THERE are accompanists and accompanists. Every season brings out a few new ones just as it brings out a crop of new singers, pianists, violinists. And like many of the new singers, pianists and violinists, many of them appear only to disappear. But now and then one destined to remain a fixture puts in an appearance. Not long ago such a one came into view in the person of Maurice Lafarge, and the past season the young Frenchman established himself firmly in favor as one of the foremost accompanists in New York. And there can be no question that he will retain his enviable position.

Mr. Lafarge assisted many artists this season, but in nothing did his work produce a better impression than in connection with the inimitable art of Edmond Clément. He played for the French tenor not only in New York but also on his travels. "I am inclined to believe," he remarked recently to a representative of MUSICAL AMERICA "that for an artist as characteristically French as Clément an accompanist of the same nationality is essential. The accompanist must be able to satiate himself with the exact spirit of what he plays as thoroughly as the singer. Otherwise the subtle sympathy that must be established between the two is impossible of realization. And in the case of music such as Clément sings it takes a native Frenchman to grasp completely its peculiarly airy and volatile charm and to express it in his playing. This question is really of greater artistic importance than many people consider it to be."

"But though I do much accompanying my favorite occupation is teaching. I suppose this is a curious reversal of the usual conditions. As a rule public appearances are the ultimate aim and teaching the means of attaining it. In my case things are just the other way around. I love vocal teaching—especially the inculcation of the principles that underlie good French diction. I do not care for the stage, for public appearances. Perhaps I am blasé,



Maurice Lafarge, Accompanist and Teacher, Now in New York

for I have been playing in Europe for years and always with gratifying success. That sort of thing begins to pall after a while, you know, particularly if one has any ulterior ambitions.

"Apart from teaching I love to compose. And composition implies a certain love for seclusion, it seems to me. It is not always possible to attain the isolation most stimulating to creative efforts when one is engaged in such work as I do. But I feel none the less impelled to composition. For instance, I never take a trip without composing something or other. It is as much of a recreation as it is the satisfaction of an artistic necessity. When I was traveling with Mme. Alda some weeks ago I wrote a song. A few phrases came into my head as I lay in my berth one night and I immediately set them down. Then I developed the song. As for the words—well, they still remain to be written. To write a song one does not always need a poem to excite the imagination.

"As yet I have not published anything. In France one must have written a certain number of things before being protected by the Society of Composers and Authors. And it is exceedingly hazardous and highly unprofitable to publish anything before one is so protected. In America, too, it is none too easy to find publishers willing to sponsor your works. So I presume I'll wait a while yet."

Mr. Lafarge's extensive travels last Winter included experiences both pleasant and unpleasant. Perhaps the most noteworthy of them all was one belonging to the latter category. It occurred when he was on his way to Canada to play for Clément. The whole trouble was caused by the fact that Lafarge speaks very little English and that the customs officials at the frontier spoke very little French. A misunderstanding over some detail arose and at some unearthly hour of the night the pianist was dragged from the sleeping car and held under arrest while the train departed, carrying his baggage with it. It all came out right in the end, but at present Mr. Lafarge is working more energetically on his English than he did a year ago.

Dorothea Thullen's Concert Plans

Dorothea Thullen, the Philadelphia soprano, who has been heard with favor in the concert field during the last few years, will appear in concert next season under the management of Fred O. Renard, the New York manager. Miss Thullen's engagements this last Winter have been eminently successful, her appearance as soloist with the Philadelphia Orchestra, Leopold Stokowski conductor, having brought her into special prominence.

Salt Lake Tenor in Artistic Program

SALT LAKE CITY, May 15.—John T. Hand, tenor, heard last Monday evening at the Salt Lake Theater, offered an artistic program in an artistic way. He was accompanied by Prof. John J. McClellan. In his three Strauss numbers Mr. Hand's keen appreciation of the text was manifested. The

Schubert "Ungeduld" was given with brilliancy, and the small group of English songs by "Logan" were pleasing and effective. Mr. Hand also sang two compositions by Salt Lake composers, "Dream Visions," by J. J. McClellan, and "Pioneer Ode," by Evan Stephens. Operatic arias by Meyerbeer, Mascagni and Leoncavallo were sung with artistic skill, and special mention should be made of the "Prize Song" from "Die Meistersinger," in which Mr. Hand's strong voice was exhibited most tellingly.

Z. A. S.

LAWRENCE CHORAL CONCERT

Popular Artists with Hood Chorus in Two Favorite Works

LAWRENCE, Mass., May 15.—Closing the local musical season was the regular Spring concert of the Lawrence Choral Society, on May 12, with two choral offerings in "The Swan and the Skylark" and Mendelssohn's "First Walpurgis Night." Four popular soloists assisted the Eusebius G. Hood chorus—Marie Stoddart, soprano; Rose Bryant, contralto; Paul Althouse, tenor, and Reinhard Werrenrath, baritone.

Upon his reappearance after several months' absence, Mr. Althouse proved to have made such an artistic advance that he is to be ranked as one of the very best tenors heard here in recent years. His delivery of "Summer, I Depart," in the Goring Thomas cantata, was of much tonal beauty. This was Mr. Werrenrath's local début and he immediately won his audience both by the texture of his voice and by the discrimination with which he sang. His work in the "Walpurgis Night" was admirable, while his "Danny Deever" was a favorite in the concert program. Other successful débuts were those of Miss Bryant, whose contralto made a warm impression, and Miss Stoddart, whose singing was found to be entirely artistic.

Mr. Hood gained notable results with the chorus, which sang with much sonority and precision. Twelve players from the Boston Festival Orchestra furnished good support.

MIX WAGNER AND IRISH AIRS

Thomas Egan and Lilian Breton Give Hartford Recital

HARTFORD, Conn., May 19.—The recital of Irish folk songs and operatic selections by Thomas Egan and Mme. Lilian Breton satisfied the audience that filled Foot Guard Hall Friday night. The concert was under the auspices of St. Joseph's Cathedral Holy Name Society.

The program, which included operatic selections from Bizet, Mascagni, Massenet and Wagner mingled with Irish folk songs, resulted in an effect bizarre and pleasing. Mr. Egan as a singer possesses considerable force and volume. His first number was the serenade from Mascagni's "La Siciliana," which he sang well but he did not really get his audience until he sang Moore's "Minstrel Boy," which he rendered with great volume and patriotic fervor. His duet from Verdi's "Trovatore," sung with Mme. Breton, was probably his most popular performance. His audience was generous with applause when he sang Lover's "Molly Pawn" and "The Wearing of the Green."

Mme. Breton, dramatic soprano, whose offerings were mostly operatic, has a voice which is pleasing and of sufficient volume for the numbers she gave.

W. E. C.

Francis Rogers Closes His Season

Francis Rogers, assisted by Bruno Huhn, gave a song recital on May 12 at Miss Spence's School, Fifty-fifth street, New York, bringing to a close his long and successful season. The baritone will continue his class of pupils till the 29th, and with Mrs. Rogers will sail for Europe June 3, returning in September. During their trip abroad they will make a tour through Spain and Southern France. The last of July they will be the guests of Mr. and Mrs. Ernest Schelling at their villa on Lake Geneva and participate in the fête in honor of Paderewski on July 31. Loudon Charlton is already booking Mr. Rogers's concert dates for next season.

Dr. Davies's Choir in Toronto Concert

TORONTO, CAN., May 19.—A recent Service Recital held at St. James's Square Presbyterian Church offered another demonstration of the high standard choral work has reached in this city. The singing of the excellent choir of forty voices, under Dr. T. Alexander Davies, in compositions by Gounod, Tschaikowsky, Gevaerts, Rossini and Woodward was characterized by exceptionally refined, well-balanced tone and careful attention to details, reflecting the sound musicianship of the director. Admirable assistance was lent by Richard Tattersall, the concert organist, and a strong array of choir soloists.

TWO HALLS NECESSARY TO HOLD THIS AUDIENCE

Adele Katz's Hearers Overflow Into an Adjoining Room at Waldorf—Miss Clark as Assisting Artist

There must have been only one regret to Adele Katz and her manager, Marc Lagen, after the young pianist's recital at the Waldorf-Astoria, New York, on May 14, a regret that the event had not been given in a larger hall than this hotel's "myrtle room." Before the time for the



Adele Katz, the Gifted Young Pianist

recital the sale of tickets had been stopped, as the capacity of the hall was exhausted, and the management had to have an adjoining room thrown open to accommodate the overflow at the last moment.

Not only did the audience find rich entertainment in the piano numbers of Miss Katz, but it also had an opportunity to appraise the talents of her assisting artist, Elizabeth Sherman Clark, the contralto. Miss Clark was in admirable voice on this occasion and she gave such an eloquent reading of "Pleurez mes yeux," from "Le Cid," that she was urged to grant an encore, the Oley Speaks "To You." The Brahms "Ständchen" was likewise sung with artistic finesse. Her accompaniments were played acceptably by Mrs. Robert Ludington.

Ease of manner and perfect confidence on the platform were effective adjuncts to the playing of Miss Katz and she showed a degree of pianistic talent which augurs well for her future as an artist. Hensel's "If I Were a Bird" was performed with a crisp clarity of execution, while the young artist made much of the brilliant possibilities of the Schubert-Tausig "Marche Militaire." The E Major Polonaise of Liszt was given so satisfactory a presentation as to call forth an encore, and D'Albert's Allemande and Gavotte was another interesting offering.

K. S. C.

California Composers in Program of Sacred Music

OAKLAND, CAL., May 10.—In the annual concert by the choir of Plymouth Congregational Church, Oakland, Cal., given Wednesday under the choir master, Alexander Stewart, numbers by Bach and the California composer, Frederick Stevenson, were given. Mr. Stewart conducted a chorus of forty voices, assisted by Mrs. Sofia Neustadt, soprano; Edna Fisher, contralto; Howard Pratt, tenor, and Lowell Redfield, baritone, and an orchestra of fifteen pieces, with William Carruth at the organ. Special programs have been given during the season devoted to the chronological study of the great composers from Palestrina to the present day. The most interesting of these was the following, in which the works of California composers alone were given:

Prelude (organ), W. W. Carruth, Oakland; "Fight the Good Fight" (chorus and quartet), Dr. H. J. Stewart, San Francisco (dedicated to Alexander Stewart); "I Sought the Lord" (contralto and chorus), Frederick Stevenson, Los Angeles; "A Hymn of Faith" (soprano), John W. Metcalf, Oakland; "Nunc Dimittis" (chorus), Walter A. Sabin, Berkeley; "Evening Hymn" (choir response), W. W. Carruth; "Festival March" (organ), Dr. Stewart.

A ballet-pantomime entitled "Zlatorog," by the late Erich Wolff, has been produced in Prague with marked success.

Lester Donahue Pianist



Berlin Press Comments

Berliner Tageblatt, 13, 3, '13:
"Lester Donahue interprets Chopin with an inherent more than a reflective musical feeling. His tone expresses the inmost spirit of the composition he plays—for a nocturne he has delicacy, for a mazurka grace, for a scherzo a pronounced accentuation, for everything a reliable and accomplished technic. It is true there are small loop-holes, as, for instance, a more careful use of the pedal, but with his well composed structure he will rapidly and completely fill these in."

Vossische Zeitung, Berlin, 29, 3, '13:
"The pianist, Lester Donahue, who gave a concert in Beethoven-Saal, playing compositions by Beethoven, Chopin, Macdowell and Liszt, possesses a technical perfection astonishing for one so young. The youthful artist . . . was warmly applauded by his audience . . . his further development will be worthy of notice."

Reichs-Anzeiger, Berlin, 14, 3, '13:
"Lester Donahue gives evidence in his playing of a fine talent; technically he is quite far advanced, and there is undeniable musical feeling in his interpretation."

Allgemeine Musik Zeitung, Berlin, 13, 3, '13:
"The young pianist, Lester Donahue, who gave a concert in Beethoven-Saal and has acquired a considerable technical ability and furthermore he possesses musical instinct and temperament . . ."

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IN NEW YORK MUSIC SCHOOLS AND STUDIOS

Plays at American Institute

Cornelius Estill, a pupil of William F. Sherman, was heard in a piano recital that formed part of a reception given at the American Institute of Applied Music, on Saturday afternoon, May 17. He played an interesting program that contained Grieg's Sonata, op. 7, a Chopin Prelude, a Debussy "Arabesque," Schumann's "Warum" and "Aufschwung," Grieg's "Nocturne" and some short numbers by Beethoven, MacDowell and Moszkowski.

Mr. Estill plays with a fine command of technical resources, with a tone of good size and beautiful quality and with unerring musical feeling. His interpretations are characterized by delicacy, warmth of expression and poetic insight. He was fully equal to the demands of the beautiful slow movement of the Grieg sonata and played the other divisions with an energy and spirit that were refreshing. The Debussy "Arabesque" benefited by his delicate sense of shading and Schumann's "Aufschwung" was finely buoyant and impulsive. MacDowell's "Improvisation" and Moszkowski's "Polonaise" had brilliancy and spirit.

A large audience applauded the young artist with undisguised fervor.

Cheney Pupils Display Fine Soprano Voices

Elizabeth Hedden and Florence Middleton Pilgrim, soprano pupils of Mary Elizabeth Cheney, were heard in an interesting program at the latter's studio in Carnegie Hall, New York, on the afternoon of May 14. Miss Hedden displayed a voice of good quality and handled it well. Her offerings were "Quel Ruscletto," Parades; "Oh, Sleep Why Dost Thou Leave Me," and "Qual Farfaletto," Handel; Rossini's Song from "Le Donne Curiose," Gavotte from "Manon," "Yesterday and To-day" and "Will o' the Wisp," Spross, "Two Roses," and a minuet, "La Phyllis," Gilberté, and Cottet's "Red, Red Rose." Miss Hedden was especially effective in the "Will o' the Wisp," "La Phyllis" and the "Red, Red Rose."

Miss Pilgrim sang "Charmant Papillon," by Campra; "Have You Seen the Whyte Lillie Grow," and "La Colomba," Schindler, and "Song for June," William Spencer Johnson, with much feeling and fine interpretative ability. She made a decided im-

pression in the Schindler and Campra numbers. Miss Pilgrim is a piano pupil of Charles Gilbert Spross, the well-known American composer, who played her accompaniments in his usual artistic manner. Mr. Spross also accompanied Miss Hedden in his own compositions, while Lillian Robertson assisted Miss Hedden in the rest of the program, excepting in the Gilberté numbers, where the accompaniments were played by the composer in a skilled manner.

Elizabeth Kelso Patterson's Pupils in Varied Program

Elizabeth Kelso Patterson gave a highly enjoyable recital for her pupils on Wednesday afternoon, May 14, when her studios in West 104th street were filled with guests and friends of the young singers.

Prominent in a program of varied interest was Geraldine Holland's singing of two Christian Kriens songs, "Meditation" and "Swing Song," R. Huntington-Woodman's "A Birthday," and Gounod's "Ave Maria," in which she had a fine opportunity to display a soprano of fine texture and excellent quality. Miss Holland also sang two duets by Nevin and Boito with Mrs. A. T. Woodward. Celestine Burchell, another talented soprano, was heard in the "Voi che Sapete" aria, and a group of American songs, which she delivered capably. Gertrude McCrary, mezzo-soprano, sang songs by Homer, Clarke and Bond, and Mary Eloise Cook sang Pergolesi's "Tre giorni," and Cadman's "From the Land of the Sky-blue Water." Variety was provided by Charlotte Moloney, a Florence Austin pupil, who played the Handel A Major Sonata and Vieuxtemps's "Ballade et Polonaise" capably. In these singers and violinists were represented four States, New York, Texas, Oklahoma, Vermont, showing the broad field which Miss Patterson's work covers. The work of the students was in every way commendable. Barbara Derby played excellent piano accompaniments.

Lachmund Conservatory's Faculty Concert

A most enjoyable concert was given on Saturday evening, May 17, at the Lachmund Conservatory of Music, New York, when the members of the faculty were

heard in a well arranged program. Lewis M. Hubbard, director of the school, appeared in the Bach B Minor Sonata, with David Sanders playing the violin part, and with Charles Drake in the Grieg Sonata, op. 8. Mr. Sanders further played violin solos, presenting artistically the *Andante* from the Mendelssohn Concerto, Ries's *Perpetuum Mobile*, op. 34, and "Zwei Tanzweisen" of his own. Other numbers were piano pieces of Mendelssohn and Weber, played by Carl Dienstbach; Liszt compositions, by Miss Richardson, and a "Carmen" aria and songs of Cadman, Rimsky-Korsakow and Rummel for Mrs. Wolfe.

Margaret Keyes Star of Recital by Hattie Clapper Morris's Pupils

Hattie Clapper Morris, the New York vocal teacher, presented several of her artist-pupils in recital at her studios, on Tuesday evening of last week. Considerable interest attached to the singing of Margaret Keyes, contralto of the Chicago-Philadelphia Opera Company, whose excellent work was developed through Mrs. Morris's teaching. Miss Keyes won a cordial reception in the "Che faro" aria from Gluck's "Orfeo," Secchi's "Love Me or Love Me Not," and Strauss's "Schlagende Herzen" and "Die Georgine," and was also heard with her sister, Mrs. McCloskey, in several duets. Others who appeared were Mr. Kirkbridge, tenor of the "Spring Maid" company, who sang Bruno Huhn's "I Arise From Dreams of Thee"; Martha Woodsum, soprano, in Bachelet's "Chère Nuit," and Irene Cumming, soprano, in a "Freischütz" aria. Songs by Thome, Bohm, Beach, La Forge and Hüe, and arias from "Madama Butterfly" and "Giocanda" were presented by Emily Steinbach, Mrs. Harry Parr, Mrs. Lee Mordecai, Brenda McRae, Mrs. Martin and Mrs. James with good effect.

Excellent piano accompaniments were provided for the singers by Mrs. Florence L. Wessell. The audience was enthusiastic.

Mehan Pupils in an Out-of-the-Ordinary Recital

A pupils' recital out of the ordinary was given at the Mehan Studios, Carnegie Hall, New York, on the evening of May 13. Helen Galleher, soprano, and Edwin Orlo Bangs, tenor, both talented pupils of Mr. and Mrs. John Dennis Mehan, were heard in the following interesting program:

"Sterne mit den Golden Füßchen," Graben-Hoffmann; "Lebe Wohl," Graben-Hoffmann; "Gut Nacht," Rubinstein; "Heimliche Aufforderung," Richard Strauss; "Ah, Love But a Day," Daniel Protheroe; "Idyll," MacDowell; "Will o' the Wisp," Charles Gilbert Spross; "A Little Winding Road," Landon Ronald; "My True Love Lies Asleep," Alexander Russell; "A Secret from Bacchus," Bruno Huhn; "Leezie Lindsay," Old Scotch; "Murmuring Zephyrs," Adolph Jensen; Aria from "Traviata," Verdi; "After Sunset," "Darkness" and "Crying of Waters" (three sea lyrics) Campbell-Tipton; "My Star," James H. Rogers; "If I Were You," John Barnes Wells; "Winter Butterflies," Fay Foster; "Alone," Winter Watt; "Chanson des Baisers," Bemberg.

Miss Galleher, who has a charming personality, displayed a voice of much beauty and charm and her artistic interpretation of the songs allotted her met with the approval of the large assemblage. Especially interesting were her excellent renderings of the aria from "Traviata" and "Chanson des Baisers," by Bemberg.

Mr. Bangs possesses a tenor of beautiful quality and his entire program was given in a most artistic manner. His singing of "A Little Winding Road," "Murmuring Zephyrs" and an old Scotch song, "Leezie Lindsay," were most enjoyable. He was also at home in the German numbers. Mrs. Mehan proved a skilled accompanist.

Mrs. Abbott's Pupils in Demonstration

The pupils of Mrs. Eugenie B. Abbott gave a musical demonstration Thursday afternoon, May 15, at the home of Mrs. M. C. Migel, No. 621 West End avenue, N. Y. The program included piano, theory and voice. The demonstration opened with Schubert's Military March played as a duet. This was by an exhibition of chord and scale writing, dictation, piano and written transposition, and some exercises in composition.

Mixed in with the various technical exercises were some pleasing solos and duets. The exhibition closed with Beethoven's Fifth Symphony, played by eight hands.

Mme. Duble-Scheele to Take Student Party Abroad

Mme. M. Duble-Scheele, whose work as a pianist and teacher is widely known, will

again take a party of students of music, painting and the other arts to Schloss Ort, at Gmunden, Austria, for the Summer. The party will sail on June 21.

Claassen Pupils in Muscale

The pupils of Arthur Claassen gave an interesting recital Monday evening, May 19, at the Hotel Astor. The program included arias from "Samson and Delilah," "Hérodiade," "Bohème" and "Tannhäuser." Gertrude London, soprano, sang Schubert's "Erkönig."

AMATO DEPARTS FOR A SUMMER IN ITALY

Metropolitan Baritone Concludes His Most Successful American Season—Witherspoon and Julia Culp also Sail

One of the last of the leading members of the Metropolitan Opera Company to leave for Europe was Pasquale Amato, the baritone, who sailed on the *Kaiser Wilhelm der Grosse* last Tuesday, accompanied by Mrs. Amato. The baritone intends to spend the Summer with his family at Cesnatico on the Adriatic Sea and will devote a good deal of time to the study of the rôle of *Napoleon* in "Madame Sans Gène," which is to be one of the Metropolitan novelties next season. He will be joined in Cesnatico by Theodore Kittay, who has been his pupil since he was "discovered" last Winter and made the protégé of Mrs. E. N. Breitburg, who was largely instrumental in raising a fund of \$2,000 to enable the young man to study in Europe.

Mr. Amato will sing at the Verdi Centennial Festival at Busseto, Verdi's native city, before he returns to New York in the Fall. Since the Metropolitan season has closed Mr. Amato has sung at nine Spring festivals in various parts of this country, putting the crowning touch on his most successful season here.

Another passenger on the *Kaiser Wilhelm der Grosse* was Herbert Witherspoon, the eminent American basso of the Metropolitan. Mme. Julia Culp, the Dutch soprano, sailed the same day on the *Ryndam* of the Holland-American line, after her first season in America, during which she reached the pinnacle of artistic and popular success.

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FRANZ EGÉNIEFF BARITONE

First American Concert Tour, October, 1913—May, 1914

From Berliner Tageblatt, March 30th, 1913.

The Opera's excellent baritone, Franz Egénieff, gave a Lieder Abend at Bechstein Hall. The warm and intelligent art of the singer assisted by the exemplary distinctiveness of his diction, gained for him continuous and well-deserved applause.

Concert Direction: M. H. HANSON, 437 Fifth Avenue, New York

From Berliner Lokal-Anzeiger, March 28th, 1913.

The art of singing is not dead. One could convince oneself thereof last night at the Bechstein Saal. Franz Egénieff gave a Lieder Abend which showed the excellent Kammersänger in full possession of his great art, his beautiful voice, and his, by now, proverbial interpretation.

BACH DEVOTEES NOW TURN TO BETHLEHEM

Great Festival Next Week Will Attract Large Gathering—Daily Rehearsals in Progress

SOUTH BETHLEHEM, PA., May 20.—Everything is in readiness for the Eighth Bach Festival to be held in Packer Memorial Church, Lehigh University next Friday and Saturday, May 30 and 31. These last few days before the final renditions find the University chapel the scene of daily rehearsals—finishing touches in the work of the choir of 215 voices, the children's chorus of 100, the members of the Philadelphia Orchestra, the Trombone Choir and the soloists: Soprano, Grace Kerns; contraltos, Mrs. Florence Hunt Mulford and Mrs. Margaret Adsit Barrell; tenor, Nicholas Douty; and basses, Horatio Connell and Edmund Jahn. Dr. J. Fred Wolle, founder and conductor of the Bethlehem Festivals, declared yesterday that he is more than pleased with the degree of preparation with which these various participants face the difficult program to be rendered next week.

That interest in the Bach movement in America, established by the Bethlehem Festivals of 1900, 1901, 1903, 1904 and 1905, unabated was evidenced by the attention given by the public to the renewed work at Lehigh University last Spring and by the exceptional number of applications for tickets this year from all parts of the country. General favor seems to be about equally divided between the "St. Matthew Passion," to be sung on Friday, and the B Minor Mass, to be given on Saturday.

It is noteworthy that the patrons this year will include many who have attended five or six and in some cases all of the previous seven Festivals. The explanation is that the appeal of Bach's music is not directed to mere curiosity.

A Summer season of opera under Heinrich Hagin's direction has just been opened at the New Royal Opera House (Kroll's Theater), in Berlin.

MARIE CASLOVA



Opens Her American Tour

**Nov. 11th, 1913
Aeolian Hall**

ASSISTED BY

The New York Symphony Orchestra

Walter Damrosch, Conductor

First New York Recital

**Aeolian Hall
Thursday Afternoon, NOV. 27**

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ABORN COMPANY SCORES

Providence Success Means Longer Season Next Year

PROVIDENCE, May 17.—The season of opera at the Providence Opera House, by the Aborn Company closed Saturday. The attendance during the three weeks was so large that a next year's season is assured; by the same company with a larger and better repertoire. "Lucia" was given the first part of the week with Ivy Scott and Helen Sebel alternating in the title rôle and Domenico Russo and Albert Amadi alternating as Edgar. The cast included Louis D. Angelo, Arthur Green, Francis Taylor and Florence Coughlan. Every performance was a success.

Thursday night Bertha Shalek, who made her debut in Grand Opera here several seasons ago as Carmen, sang the rôle of Santuzza in "Cavalleria Rusticana" and surprised her many friends by her superb singing and fine acting. Others in the cast were the same as appeared in "Lucia."

In "I Pagliacci," which completed the bill, Russo made a deep impression by his admirable singing in the part of Canio. His acting was dramatic and above the ordinary.

Ralph Lyford is to be commended for his patient and painstaking work as director of the orchestra.

G. F. H.

Concert for Federation of Women's Clubs

At the Thirty-first Convention of the New York Federation of Women's Clubs at the Hotel Astor on Friday afternoon, May 2, a splendid musical program was provided by Edith Hallett Frank, soprano; Max Jacobs, violinist, and Frederick Gunther, bass-baritone. Mrs. Frank gave the "Un bel Di" aria from "Madama Butterfly," while Mr. Jacobs chose a group of pieces by Cottet and Kreisler, winning favor in them. Mr. Gunther's delivery of the "O du mein holder Abendstern" from

MANIFOLD ACTIVITIES AT UNIVERSITY OF WOOSTER

WOOSTER, O., May 15.—Among the especially interesting numbers on the University of Wooster lecture course this season were the recitals given by David and Clara Mannes, Lucius Cole, violinist, and Mrs. Dora Sauvageot Morris.

The sonata recital given by Mr. and Mrs. Mannes proved to be a rare treat, with the perfect ensemble and shading of these two artists. Mr. Cole, violinist, presented a very interesting program of classics and modern compositions.

Dora Sauvageot Morris

"Tannhäuser" was so well liked that he was obliged to add as an encore "Vulcan's Song" from Gounod's "Philemon et Baucis." Dr. J. Christopher Marks was the accompanist at the piano. Mr. Gunther also made an excellent impression at the Annual Breakfast of the Theater Club of New York, at the Claremont, recently, when he sang Hallett Gilbert's "Two Roses" and Louis Koemmenich's "Was It in June?"

New Musical Bureau in Chicago

Mrs. Jason Walker, chairman of the American Music Committee of the National Federation of Musical Clubs, who formerly had her headquarters in Memphis, Tenn., has located in Chicago, where in company with Mrs. David A. Campbell she has organized the Musical Bureau for American Artists. The office of the new managerial firm is No. 116 Michigan avenue.

FROM MUSICAL AMERICA READERS

Against Singing Translated Works

To the Editor of MUSICAL AMERICA:

The question of "singing in English" must resolve itself with all reasoning and musically cultured minds into this: English, with its stately and noble phonetics, is splendidly adaptable to the singing tone and herein is second only to the Italian, with its smoothly flowing values, and certainly superior to the French, with its impossible nasals, or to the German, with its unbeautiful palatal and gutturals.

By all means let us sing in English, but only things that are composed to English. For "there is the rub." To any highly cultivated and naturally sensitive musical ear, singing to a translation, a vocal composition originally set to another language, must be the "abomination of desolation." In any acceptable vocal composition written originally to a certain language the musical dynamics are wedded to the phonetic dynamics of that language; and hence a translation throws this adaptation of "perfect music unto noble words" into chaos, a dynamic tone falling mayhap upon a weak word or a weak tone upon a dynamic word, as the case may be. Nor is this all. The necessity of metrical adaptation of the translation to the measure of the music is a linguistic outrage upon both the original language and the translation, the poetic quality as to emotional significance and as to phonetic values in both languages being totally destroyed, and the composition positively denatured in its whole essence.

Any intellectual musician with a highly trained, natively sensitive musical faculty at once detects and suffers under the "jangling of sweet bells, out of tune and harsh" in any vocal composition sung in a translation.

Let us then compose to our own glorious language with fullest confidence in its musical possibilities, but let us refuse persistently and utterly to desecrate music and dishonor language by singing translations of any sort.

ALICE GROFF.
Philadelphia, May 15, 1913.

More Testimony in the Famous "Rust Case"

To the Editor of MUSICAL AMERICA:

In the MUSICAL AMERICA issue of March 22 there appeared an article about the Rust compositions that grieved me when I saw it.

In 1885 or '86 a friend of ours heard in Dresden the first one of the sonatas composed by his grandfather and first published by Prof. Dr. W. Rust and at once sent a copy to my husband, who, as soon

as he had mastered it, played it in one of his recitals. He sent a program of this recital to Professor Rust, and from that time there started between the two men a most interesting correspondence that lasted up to Professor Rust's death. In 1887 he dedicated to my husband the Sonata in D Flat Major, sending him a most beautifully executed dedication copy, and after that he sent on all the works of his grandfather and some of his own as they kept coming out.

All of them that my husband played in public you will find enumerated in the Memorial booklet that I had published after his death.

Now as for the main point: Professor Rust never made a secret of having worked over some of his grandfather's compositions, for they had never been really prepared for publication; the old man had lived and worked under the protection of the court of that small principality, several of which were at that time the fostering places for culture and art in Germany. But to prove of what kind his grandfather's work was he published a few pieces in fac-simile. And the reverence and devotion with which he carried on the whole matter were beautiful to behold.

And then to have Dr. Neufeldt step in and call it all a "gigantic fraud!" If Professor Rust had wanted to perpetrate such a thing how easy it would have been for him to adopt his grandfather's ideas and publish it all as his own, or, on the other hand, after publication, to destroy the originals instead of handing them over to the Imperial Library of Berlin!

The longer I live the more it seems to me that people reach results entirely according to the angle from which they attack matters. Distrust and suspicion will easily trouble even the clearest stream of human motives.

It is certain that the old man, F. W. Rust, was ahead of his time in musical thought, and the mere fact of his holding the position in Anhalt proves that he had some recognition during his lifetime. Very sincerely yours,

ANGELICA SCHNEIDER.
Riverside, Cal., May 7, 1913.

A Gratified Reader in London

To the Editor of MUSICAL AMERICA:

I feel I must send you a few lines to tell you how much I have enjoyed your very interesting paper MUSICAL AMERICA. I have recommended it to some of my friends here and hope they will also subscribe.

Yours truly,
LILIAN H. LEWIN.
59 Warwick Road, Earls Court,
London S. W., May 5, 1913.

Mrs. Morris, formerly of Tacoma and Seattle, Wash., later teacher of piano in the Washington State College Conservatory at Pullman, Wash., gave a most enjoyable concert, complimentary to the university. The largest as well as one of the most enthusiastic audiences of the season was in attendance. The program included works of Mozart, Chopin, Beethoven, Rubinstein, Leschetizky and Padewski. J. Lawrence Erb, director of the Conservatory of Music of the university, was heard in an organ recital in Memorial Chapel, presenting a varied and delightful program. Particular interest was attached to this concert, as it is one of his last here, for Prof. Erb has resigned his position to accept the position of organist at the Fourth Presbyterian Church in Chicago. His successor has not yet been elected.

H. C. Frick, of Pittsburgh, has recently donated a \$10,000 organ to the English Lutheran Church of this city.

Florence E. H. Marvin's Musicale

Residents of the Heights section of Brooklyn have been interested in the musical affairs conducted by Florence E. H. Marvin, the vocal teacher, at her studios, at No. 75 Willow street. On May 9 several of her pupils, assisted by Dr. Giovanni E. Conterno, the composer, and Harry Whittaker, accompanist, gave a musicale. Marguerite Renaud, soprano, made a most favorable impression with her interpretation of "Vissi d'Arte," by Puccini. Her other solos were "Un doux lieu," by Delbruck, and "The Year's at the Spring," by Mrs. H. H. Beach. Jessie Martin and Harriet Low sang "Wanderer's Night Song," by Rubinstein, and gave several individual songs. Mrs. Wallace Bailey, soprano, was heard in "Ave Maria," by Mascagni, and Ambrose's "Shougie Shoo." "Barcarolle Caracteristique" was a piano solo by its composer, Dr. Conterno, who displayed not only versatility of thought in his works but a technic above the ordinary.

This composer and Florence Austin, the violinist, gave a recital on May 13 at Miss Marvin's studios. Dr. Conterno played the finale from the third act of his opera "Columbus" and several encores of his own composing. Miss Austin played with a vigorous bow and poetic expression Wieniawski's Concerto in D Minor, and, later, the prelude from "Der Meistersinger," as arranged by Wilhelmi, "The Bee," by Bohm and "Valse de Concert," by Musin. The last brilliant number showed the player at excellent advantage. Jessie Martin and Marguerite Renaud contributed to the program.

G. C. T.

Julia Culp Adds Portland, Ore., to List of Cities Made Captive

PORLAND, ORE., April 21.—The most important musical event of the week was the concert given on Saturday evening at the Heilig Theater by Julia Culp, under the management of the Portland Musical Association. Mme. Culp's success has been so great wherever she has appeared that it will not surprise your readers to learn that Portland has fallen in line and pronounces her a wonderful artist who not only holds her audiences spellbound by her interpretations but whose glorious voice shows the perfection of tonal purity as well. The audience was very enthusiastic and demanded several encores which were graciously given. Mr. Bos, accompanist, who has been heard here before, shared in the honors. Another recital will be given next week.

H. C.

Carl Hahn's Compositions Meet with Favor

At the Texas State Sängerfest in Houston two of Carl Hahn's compositions were sung on the evening of May 7. "My Neighbor's Garden" (Was überhängt ist mein), recently published by the John Church Company, was sung by the Galveston Concordia in the prize contest. "Sangergruss," published by Mr. Hahn himself, was sung with signal success by the massed choruses. This little song of greeting is so inspiring and appropriate that societies all over the country are using it as their official "gruss." Another male chorus by Mr. Hahn entitled "Cupid and the Bee" will be issued shortly by the John Church Company.

London Witnesses Another Caruso Triumph in "Pagliacci"

LONDON, May 20.—A vast audience attending at double prices for seats gave Caruso a tremendous ovation when he sang in "Pagliacci" at Covent Garden tonight. The critics say that, while Caruso's voice may not be so strong, it is in some ways more beautiful and appealing than ever.



Jessie Lewis, a young pianist of Portland, Ore., recently gave a recital at Eugene, that State, with considerable success.

* * *

Taylor Scott, baritone, and Walter G. Charnbury, pianist, both of Baltimore, were the participants in a recent musical at Hanover, Pa.

* * *

Mrs. Georgia Hall Quick, of Green Bay, Wis., who is one of the best known pianists of Wisconsin, recently sustained a serious injury to her hand which will prevent her from playing in public for many months.

* * *

Prof. Gustus Weissing, a recent graduate of the Leipzig Conservatory of Music, has been elected organist of Trinity Lutheran Church, Hazleton, Pa. Miss M. Maule has been elected choir leader.

* * *

Harriet Harding was heard in song recital last week at Washington in a program which mingled joy and sorrow, love and nature in a most delightful manner. She was assisted by Clarine McCarty, who gave several piano numbers.

* * *

The Whitman Choral Society of Walla Walla, Wash., rendered Brahms's "Requiem" Mass before a large audience, May 6. The concert was one of the most successful musical events of the local season. Elias Blum is director of the organization.

* * *

Mrs. Reita Faxon Pryor was the soloist with the Cincinnati Symphony Orchestra at its concert in Nashville, Tenn., Saturday evening. Mrs. Pryor sang with much warmth and color. The concert was the closing of the annual May festival in that city.

* * *

John Barnes Wells and Annie Louise David, harpist, were heard in joint recital at a musical given by Mrs. Austin M. Sluson of Kingston, N. Y., on Saturday afternoon, May 17. The songs with harp accompaniment were particularly well received.

* * *

Among the successful pupils of Theodore Schroeder, the Boston basso-cantante, are Anita Cowlishaw, soprano, and Lionel P. Storr, basso, of Providence. Both filled many engagements last Winter, and have already been booked for several concerts next season.

* * *

A Franz Liszt organ recital by Samuel Thorstenberg, director of the Jamestown (N. Y.) Conservatory of Music, attracted much attention at Jamestown on May 15. Besides Liszt compositions there were works by Bach, Mozart, Gottschalk, Volbach, and Lemare on the program.

* * *

The Haydn Quartet of Baltimore gave a recital Tuesday, May 13, at Westminster, Md. The program opened with a piano solo by Miss Hugh, and Oscar H. Lehmann, tenor, sang several solos and appeared in a duet with Mr. Gerhod. Miss Greenwood sang several solos.

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Agnes Wirt Hall, a pupil of Harold Randolph, director of the Peabody Conservatory of Baltimore, gave her alumni scholarship recital at that institution last Friday night. Her program included Bach's Prelude and Fugue in A Minor and Chopin's Impromptu in F sharp.

* * *

The Fargo-Moorhead Philharmonic Club, of Fargo, N. D., recently gave a very successful performance of Haydn's "Creation." The soloists were Clara Williams, soprano, and J. Austin Williams, tenor, of Minneapolis, and Bertrand Orr, baritone, of Fargo.

* * *

Miss Ellen Snyder delighted the pupils and faculty of the Crane Normal Institute of Music of Potsdam, N. Y., on May 14, with her recital of French songs. Her program covered a wide range, extending from the folk songs of the middle ages to the compositions of Debussy and Saint-Saëns.

* * *

Mr. and Mrs. Frank Davidson of Buffalo gave their last chamber music concert of the season at the Linwood Avenue Methodist Church in that city Thursday evening, May 15. The program included Beethoven's Quartet in C Sharp Minor, op. 131.

and Schumann's Quartet in A Flat Minor, op. 47.

* * *

Three of the younger pupils of Blanche Roush McCutchen gave a recital Wednesday, May 14, at their instructor's studio in Sioux City, Ia. The feature of the affair was the playing of nine-year-old Dorothy Sweeney. Her program included Schytte's Etude, op. 106, No. 8, and Kern's "Capriccietto."

* * *

"The Golden Legend" was successfully sung by the Mendelssohn Club of Chelsea, Mass., Osborne McConathy, director, on May 13. The club was assisted by the Quincy Choral Society, with Estelle Patterson, soprano; Katherine Ricker, contralto; Arthur Hackett, tenor, and Earl Cartwright, basso, as soloists.

* * *

Edmund Sheldon Thatcher, baritone soloist, and Professor Williamson, organist, recently gave a recital at Beloit, Wis. In "The Dying Christian to His Soul," "Edward," and "Mother O' Mine," Mr. Thatcher displayed a fine baritone voice and Professor Williamson proved himself again a master of his art.

* * *

Mrs. Edward Alden Beals directed a pupils' song recital at Portland, Ore., recently, in which the participants included Melba Westengard, Etta Peroutka, Mrs. George Sullivan, Beth Ludlam, Emma Sorenson, Anna Matschner, Laura Shay and John McLernon. They were assisted by Melba Westengard, violinist.

* * *

The Chaminade Club of Williamsport, Pa., gave its annual concert Thursday, May 15. The feature of the program was Thomas Moore's "The Lake of the Dismal Swamp," set to music by Albert Matthews. Miss Gwyn Jones, a New York contralto, was the soloist. The club is under the direction of Roscoe Huff.

* * *

Edgar T. Paul, of Baltimore, has accepted a position under the management of the Redpath Lyceum Bureau, Chicago, as soloist in a series of Chautauqua engagements throughout the Middle West during July and August. Mr. Paul was the principal tenor in the Pageant of Darkness and Light, held in Baltimore last Fall.

* * *

An effort is being made by the teachers and pupils of the New Haven, Conn., public schools to establish a scholarship in the Yale School of Music in honor of Prof. Benjamin Jepson. The scholarship, which is to bear his name, will be open to all graduates of both the high and grammar schools. Considerable money has already been raised.

* * *

A complimentary recital was given Friday afternoon, May 9, before the St. Cecilia Society of Grand Rapids, Mich., by three volunteers from the Matinée Musical Club of Lansing, Mich. The soloists were Mrs. Gertrude Loyd Clark, pianist, and Mrs. Florence Armstrong Chapin. Mrs. Florence Bailey Hayden was the accompanist.

* * *

Edith Studer appeared as an adept interpreter of Grieg, Schumann, Debussy and Dvorak in the program by pupils of Edwin Farmer at Montclair, N. J., on May 14. Arthur Foote's Suite, op. 30, was played effectively by Miss Richards, while Miss Sexton was heard to advantage in the Schütt "Carnival Mignon" and various MacDowell pieces.

* * *

Volney L. Mills, tenor, assisted by Frances Flaherty, pianist, and Adams Buell, accompanist, appeared in the fourth of the faculty recital series of Marquette University Conservatory of Music in Milwaukee May 15. Mr. Mills, assisted by Adams Buell at the piano, presented a program of songs infrequently heard, singing in German and English.

* * *

The first and second parts of Haydn's "Creation" were sung at St. Matthew's Church, New York, last Sunday evening, under the direction of Maurice C. Rumsey. The regular choir of the church was augmented for the occasion and had the assistance of an orchestra and these soloists: Agnes Kimball, soprano; Blatchford Kavanagh, tenor, and Frank Croxton, basso.

The Progressive Thought Club of Seattle gladdened the hearts of a select few of the music-lovers of that city recently with a Weber lecture and recital. Milton Seymour gave a biographical sketch of the great composer and an analytical discussion of his work. The narrative was interspersed with vocal and instrumental solos illustrating the beauty of Weber's work.

* * *

J. W. Suettler has been elected president of the Milwaukee Männerchor and Albert S. Kramer has been re-engaged as director. Other officers are August Schminsky, vice-president; Vincenz Pfister, secretary; T. T. Hoffmann, treasurer; Herbert C. Stark, financial secretary; Paul Rother, librarian, and George Zander, Charles Lueders and J. Castenholz, trustees.

* * *

An opera class has been organized in Baltimore by the pupils of David S. Melamet. It will be conducted along the lines of the Philadelphia Opera Society. The new organization will give "La Traviata" and Weber's "Der Freischütz" in the near future. All operas given this year will be in English, but it is expected that the class will present works in other languages next year.

* * *

A pretentious program was presented at the Congressional Library at Washington before the blind by Francis Leroy Taylor, violinist, and three piano pupils of Felix Garziglia; Margaret King, Florence Stonebraker and Franklin Jackson, Jr. The concerts have been given every week during the past Winter for the sightless lovers of music. They will close next week for the Summer months.

* * *

The Verdi-Wagner Centennial was celebrated May 3 at the Miss Cowles' School for Girls, of Hollidaysburg, Pa. The program opened with the "Triumphal March" from Aida. This was followed by a lecture by Emma L. Trapper on the "Ah fors è lui" from "Traviata." The lecturer also talked on the "Preislied" from "Die Meistersinger." Several selections from Wagner operas were played.

* * *

Pupils of Thomas S. Callis gave a song recital Thursday evening, May 8, at the Normandie Hotel, Columbus, O. Millie Koerner sang three German ballads and Ruth Immel sang the "O Don Fatale" from "Don Carlos." The feature of the program was "Flora's Holiday," by H. Lane Wilson, a cycle for four voices by Ruth Immel, Lauretta Schmidt, Louis McCardle and Leroy Taylor.

* * *

The Wednesday Afternoon Musical Club of Bridgeport, Conn., closed its season on Wednesday, May 14. The program committee will be busy all Summer engaging artists and planning for next season. The last year has been the best in the history of the organization. The announcement of the program for next year will not be made probably until next September. Mrs. Jonathan Godfrey was elected president for the coming year.

* * *

The musical given by Iverna Child, a Washington concert pianist, in the concert hall of the Washington Club, proved a thoroughly artistic affair. Miss Child opened the program with a Joseffy number, Czardas, No. 2, and later played a group of Chopin numbers, "Le Bal," by Rubinstein, which displayed her technical ability. Miss Child was assisted by Joseph Whittemore, tenor, and Mabel Roberts, soprano. Ralph Goldsmith played several violin selections, including de Beriot's Concerto No. 9.

* * *

The New Castle (Pa.) Orchestra gave its final concert of the season Monday evening, May 12, at the High School Auditorium. Edward F. Kurtz, conductor, has received the support of the people of New Castle in the work with the organization during the past season. The soloist of the evening was E. N. Bilbie of Pittsburgh. The program included works of Beethoven, Rossini and German. The Overture "In the South Seas," composed by Mr. Bilbie, was well received.

* * *

Otto James, organist of St. John's Episcopal Church, Newport, R. I., gave a piano recital recently at Long Branch, N. J., at the residence of Counsellor and Mrs. W. S. B. Parker. Mr. James is Associate of the Royal College of Organists, England. The following program was rendered in a brilliant manner: Polonaise, A Flat, Chopin; "Esprit du Soir," Deneé; "Song of the Sea," Harriet Ware; Study for Left Hand, Loeschhorn; "Funeralles," Liszt.

* * *

One of the largest and most successful choruses of Sheboygan, Wis., is the German

Lutheran Chorus, composed of the mixed choirs of the four German Lutheran churches, the Bethlehem, Immanuel, St. Paul's and Trinity. The chorus was organized several months ago and numbers about one hundred and fifty voices. The directors of the four choruses are G. Kasper, A. Kowert, J. Halleen and Edward Hoffman, who act alternately as director of the joint chorus.

* * *

A scholarly organ recital was given recently in the Old First Presbyterian Church of New York by Rowland W. Claffey, under the auspices of the Guilmant Organ School. Mr. Claffey, who is a young man with a future before him, is a pupil of William C. Carl and is an associate of the American Guild of Organists as well as post graduate of the Guilmant School. His program included such writers for the organ as Bach, Guilmant, Rheinberger and Widor. His playing delighted a large audience.

* * *

Adolph M. Foerster, the Pittsburgh composer, gave a program before the Wagner Musical Club of Carnegie, Pa., on May 22, assisted by Mary V. Cunningham, soprano. In addition to presiding at the piano Mr. Foerster spoke of the life of the master in a delightful manner. The program contained the songs "Schmerzen" and "Träume" from the "Fünf Gedichte," the "Song of Venus," "Shepherd's Song" and "Elizabeth's Prayer" from "Tannhäuser" and "Elsa's Admonition to Ortrud" and "Elsa's Dream" from "Lohengrin."

* * *

The ninety-second annual meeting of the Musical Fund Society of Philadelphia, the oldest organization of its kind in the United States, was held May 6 at Musical Hall Fund, that city. Gen. O. C. Bosbyshell presided. Those elected directors included General Bosbyshell, John Hart Carr, Edward G. McCollin, Charles Perry Fisher, E. I. Keffer, Charles M. Schmitz, John G. Ingle and Henry S. Drinker, Jr., who are to serve three years. John F. Braun was chosen to fill the unexpired term of the late Charles Wetherill.

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A concert featuring patriotic songs was presented May 6 by the chorus of thirty-five voices of the Baptist Church of Fond du Lac, Wis., assisted by Nellie Holland, Edna Schell, the Rev. P. G. Van Zandt and Arno Knop, vocal soloists, and George Wyatt and Arthur Hastings, violin soloists. Faye Jackson accompanied. The chorus was featured in Whittier's "Barbara Frietchie," as set to music by Jules Jordan. Other numbers were scene from "Madama Butterfly," aria from "Carmen," scene and aria from "Raglacci," and the "Hunting Song" from "King Arthur."

* * *

George Madison, bass, formerly soloist of Calvary Church in East Orange, N. J., who has been located in Duluth a short time, introduced his newly founded Apollo Choral Club to the musical public of Duluth on Tuesday, May 6, at the Pilgrim Congregational Church. The Apollo Club is a male organization of thirty-eight singing members. It had the assistance of Mr. Madison in bass solos and Wally Heymar, violinist, and Isabel Pearson, accompanist, in a program that included compositions by Hawley, Dudley Buck, Vandewater, Hammond, Mendelssohn, Gounod, Bartlett, Corby and Speaks, Wieniawski and Hubay.

* * *

An excellent concert was given at the Peabody Conservatory of Baltimore May 14 by the Women's Chorus of the conservatory's night class, conducted by Elizabeth Albert. The choral numbers consisted of three and four part choruses by Arne, Nevin, Puccini, Strauss, Boltwood, Sullivan, Wagner and "The Elves" by Franz C. Bornschein. The mezzo-soprano solo of Faure's "Crucifix" was well sung by Agnes Zimmisch. The Bach-Gounod "Ave Maria" for soprano voice was artistically sung by Viola Voyce, with violin obbligato by Mr. Rosenstein.

* * *

The Mozart Male Quartet, composed of four church soloists of New York City, Robert W. Holden, first tenor; Charles B. Morse, second tenor; Leffert G. Carroll, baritone, and Ernest R. Whitney, bass, gave a concert at the North Baptist Church, Jersey City, N. J., May 15, which was largely attended. The quartet rendered compositions by Dudley Buck, Jacobsen, Foote, Parks, Geibel, Brewer and Protheroe. Mr. Holden sang "Madrienne," by Stults, and was enthusiastically recalled; Mr. Whitney contributed Balf's "Heart Bowed Down," from "Bohemian Girl," and was also compelled to add an additional number. The quartet had the assistance of George A. Kuhn, of Newark, who played Wieniawski's "Legende" and Rehfeld's "Spanish Dance," besides additional selections.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Althouse, Paul.—Schenectady, May 26; Evanston Festival, May 28-30; Norfolk, Conn., June 3, 4.

Barbour, Inez.—Tour with Chicago Orchestra, first week in June.

Beddoe, Mabel.—New York, June 5.

Berry, Benjamin.—New Wilmington, Pa., June 16.

Bispham, David.—On tour in Australia from May 26 to Aug. 23.

Case, Anna.—Norfolk, Conn., June 5.

Connell, Horatio.—Utica, N. Y., May 28;

Bethlehem, Pa. (Bach Festival), May 30-31.

Eubank, Lillian.—East Orange, N. J., May 25.

Goold, Edith Chapman.—Irvington, N. Y., May 20; Tarrytown, May 23; Summit, N. J., May 24; Evanston, Ill., May 28 (North Shore Festival).

Granville, Charles N.—Schenectady, N. Y., May 26; Danville, Ky., May 29; Harrodsburg, Ky., May 30; Shelbyville, Ky., June 3.

Hinshaw, W. W.—Norfolk, Conn., June 4; Saratoga Springs, N. Y. (S. M. T. A.), June 12.

Kaiser, Marie.—Montpelier, Vt., May 28-29.

Kerns, Grace.—Bethlehem, Pa. (Bach Festival), May 30-31.

Klotz, Maude.—Philadelphia, May 26; Brooklyn, June 4; Saratoga, N. Y., June 12.

Miller, Christine.—Evanston, Ill. (North Shore Festival), May 26.

Miller, Reed.—Evanston, Ill., May 26.

Nichols, John W.—Fishkill, N. Y., May 27.

Pagdin, Wm. H.—Montpelier, Vt., May 29.

Potter, Mildred.—Montpelier, Vt., May 28, 29.

Sorrentino, Umberto.—New York (Plaza), May 26; Newark, N. J., June 6.

Tollefson, Mr. and Mrs. Carl H.—Brooklyn, N. Y., May 30 and June 5; New York, June 4, 5.

Young, John.—Cornell College May Music Festival, Mount Vernon, Ia., May 23, 24; Pomfret, Conn., May 29.

Orchestras, Quartets, Choruses, Etc.

Bach Festival (Dr. J. Fred Wolle, conductor).—South Bethlehem, Pa., May 30 (St. Matthew Passion); May 31 (Mass in B Minor).

Chicago Symphony Orchestra.—Mt. Vernon, Ia., May 24; Chicago, May 25; North Shore Festival, Evanston, Ill., May 26 to 31.

Minneapolis Symphony Orchestra (Spring Tour).—Keokuk, May 25; Oskaloosa, May 26; Lincoln, Neb., May 27; Omaha, Neb., May 27; Grand Island, Neb., May 28; Sioux City, Ia., May 29; Mitchell, S. D., May 30; Sioux Falls, S. D., May 31; Aberdeen, S. D., June 1, 2; Valley City, N. D., June 3; Grand Forks, N. D., June 4; Thief River Falls, Minn., June 5; Duluth, Minn., June 6 and 7.

Schubert Male Quartet.—Drew Seminary, Carmel, N. Y., June 10.

Schubert Quartet.—Suffield, Conn., June 16.

Tollefson Trio.—Saratoga, N. Y., June 10.

Zoellner String Quartet.—Mt. Vernon, Ia., May 23, 24.

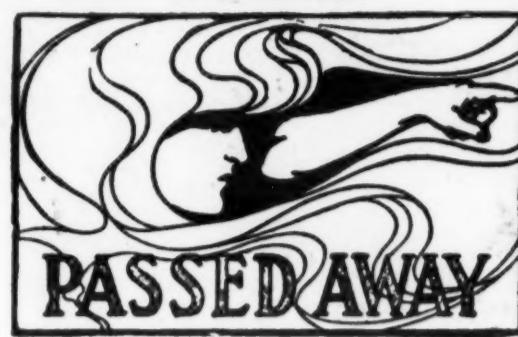
HENRY VIII AS MUSICIAN

Played Well on Keyboard and Lute, Sang and Composed

When King Henry VIII came to the throne of England he was everything, says a writer in the London *Musical Herald*, that made the ideal king in the eyes of his people—young, handsome, well versed in the liberal arts and sciences, a sportsman and a knight in the true meaning of the word. The king's reputation had traveled to the uttermost confines of Europe; there was not a musician—not even the one employed in the remote chapel of some petty prince—who did not know that Henry of England could speak four languages, played well on the keyboard and lute, and sang at sight. His compositions were well known, and it is not surprising that the more enterprising of the instrumentalists thought they would find a grateful field for their endeavors at Henry's court—and they were not disappointed. But they were not kept idle. On one occasion the organist of St. Mark at Venice, Dionysius Memo, was kept at his manuals for four hours on end for the king's pleasure.

Henry had a charming method of securing the best voices obtainable for his chapel. A child with the necessary vocal qualifications, being located, was immediately pressed into service by the persuasive means used by the press-gang for the army and navy at even much later periods. But the plight of these "pressed" choristers was by no means terrible. A good education was assured them; they were given scholarships at the universities, and, when their voices broke, positions as

Gentlemen of the Royal Music or other forms of State employment. Their parents also frequently received monetary rewards. Thus we find that on one occasion a stranger was given about \$200 for a child "bought" by the king, and on another a woman received a New Year's gift of about \$5 for having supplied two children. But besides a general education, these children received all their musical instruction for nothing, and were clothed, fed and housed at the Royal expense; and many of them rose from lowly circumstances to high and honored positions by these means.



William H. Thoms

William H. Thoms, long a prominent figure in American musical and art circles, died May 15 at Utica, N. Y., where he had resided for several years. He was born in New York City in 1852, and as a boy began the study of music, winning recognition as a violinist and pianist. He also possessed a good voice and studied singing abroad. He was at one time editor of the *American Art Journal*, and in 1870 started the *Journal of the Day*, the first musical daily published in America. Mr. Thoms also published the *Musical Monthly*, and in 1877 edited and published the *World of Art*. He was ever active in encouraging the efforts of young musicians to obtain recognition. Mr. Thoms's wife was Clara E. Thoms, distinguished as a pianist and teacher.

Francis Albrecht

Francis Albrecht, organist of St. Gabriel's Church, Thirty-fourth street, New York, died May 19 at his home, No. 187 Franklin place, Flushing. He was sixty-three years old. Mr. Albrecht was born in New York, and had lived in Flushing for the last ten years. Nine years ago upon completion of a quarter of a century of service as organist of St. Gabriel's Church he received a silver loving cup. He leaves a wife, three sons and three daughters. The funeral was held at the church at which he officiated at the organ for so many years.

Francis H. Schulz

PHILADELPHIA, May 19.—Prof. Francis H. Schulz, who for fifty-four years was organist and musical director of Holy Trinity Catholic Church, Sixth and Spruce streets, died at his home, No. 2020 South Chadwick street, last Thursday, aged eighty-six years. Professor Schulz served for many years as instructor in music to the children of St. Joseph's Orphanage, had taught German in St. Joseph's College, and formerly was a director of several of the German singing societies. Four daughters and a son survive him. The funeral was held from Holy Trinity Church this morning. A. L. T.

Maurice Evans

Maurice Evans, for the last two years manager for Fritzi Scheff, died suddenly May 13 of acute indigestion in his apartments in the Calvert Hotel, New York. He was a brother of Mrs. Wilton Lackaye and was born in Sedalia, Mo., forty-one years ago. He was at one time manager for Louise Gunning, concluding that engagement two years ago, when he became manager for Miss Scheff.

Emma Valadon

PARIS, May 15.—Emma Valadon, formerly a favorite singer of Paris, died to-day in a village near Le Mans at the age of seventy-six. She was known on the stage under the name of Thérèse and had a vogue forty years ago much like that of Yvette Guilbert to-day. She retired from the stage in 1891 and devoted her time to the cultivation of her farm near LeMans.

Alfredo Costa

Alfredo Costa, who suffered a breakdown following a fatiguing season with the Chicago-Philadelphia Opera Company, died on May 15 at Naples, Italy. Mr. Costa went on the long tour of the "Secret of Suzanne" in which he played the part of the butler.

The fourth exhibition concert of the advanced students of the Peabody Conservatory of Baltimore was given Friday evening, May 16. The program included Mozart's Piano Concerto in D Major, played by Elizabeth Pattillo and Chopin's Ballade in F Major, played by Fredrick Weaver.

A RUSSIAN JUBILEE FOR ANDREEFF

Founder of Balalaika Orchestra Honored in Twenty-fifth Anniversary Celebration in St. Petersburg—His Own Story of the Development of the Orchestra—Will Return to America Next Season

S. PETERSBURG, April 26.—The musical season of this city was distinguished by two significant festivals: the fifty-year jubilee of the Imperial Conservatory of Music, founded by Rubinstei, and the twenty-five-year jubilee of W. W. Andreeff, the conductor of the Balalaika Orchestra, who is also known in America. The festival of the Conservatory of Music was strictly conventional in

same year I happened to hear a nobleman by the name of Passhin, who proved to be a real virtuoso of the balalaika and played so well that I decided to take lessons of him. In less than a year I was an accomplished musician on the instrument myself and the idea occurred to me to organize a quartet of players.

"At first we started a small balalaika orchestra as amateurs. Baron Raden and Mr. Abaza belonged to the group. The longer I played and studied the instrument, the more I became convinced that I could develop a real orchestra from our amateurish beginning. At first we were treated condescendingly by society and called freaks, but we persisted. I made a special study of the various forms of the instrument to be used in an orchestra and it took years of hard work before success came. Messrs. Fomin, Privaloff and Nanosoff became my co-operators in the unique enterprise. Glazounow composed his "Russian Fantasy" especially for our orchestra and we were at last able to give real symphonic concerts in a big way.

"In 1898 I was asked to organize balalaika orchestras in every guard regiment of the Russian army. There are fifteen such regiments in St. Petersburg and Moscow, and they all organized their regimental balalaika orchestras of thirty musicians each. Little by little I made my reputation, not only at home, but abroad. Now even the academicians, who once laughed at me, are enthusiastic about my orchestra. It will be still more perfect in the future as I am working on plans to introduce more instruments.

"I have been led to my propaganda in balalaika music purely from national pride, because it is a typical Russian instrument. I have proved that it can serve more effectively for the production of Russian compositions and for the interpretation of the Slavic spirit than any other instrument, and, moreover, I have endeavored to give to the masses an instrument in a perfected form which can be owned by the poorest working man and learned even by the least gifted man musically. My efforts have been well rewarded by nation-wide appreciation of balalaika music in orchestral form."

Mr. Andreeff will make another tour of America next season, accompanied by two famous Russian folk song singers. It is said here that Mr. Kussevitzky, the "greatest virtuoso on the contra-bass that ever lived," is also going for a concert tour of America and will play as a soloist with the New York Philharmonic Orchestra, which is to produce next season the sensational Third Symphony of Gliere, which has stirred more contradictory comments here than anything else since Tschaikowsky's Sixth Symphony. It is truly one of the greatest Russian symphonic creations produced in many years.

NASHUA'S TWO CHORUSES STRONG FESTIVAL AIDES

Oratorio Society and School Choir in Varied Works with Popular Artists Under Hood Bâton

NASHUA, N. H., May 18.—With two local choruses and noted soloists presenting examples of oratorio, concert and opera, the twelfth annual festival was concluded with entire success under the bâton of Eusebius G. Hood. Opening the festival on May 15 was a concert by the High School Chorus of 200, with two choral works, the Dubois "Seven Last Words of Christ" and Gounod's "Gallia." At Mr. Hood's request, the audience refrained from applauding during the Dubois work.

Assisting the young choristers were Grace Bonner Williams, soprano; Rose Bryant, contralto; Paul Althouse, tenor, and Reinhard Werrenrath, baritone. The chorus was precise in its "attacks" and "release," and the lines were sung with understanding of the text. Mrs. Williams, Mr. Althouse and Mr. Werrenrath were admirable in the choral works, while they joined with Miss Bryant in an attractive concert program. Mr. Werrenrath was forced to repeat his stirring "Danny Deever," accompanied by Ruth Ashley; "Celeste Aida" was given a superb delivery by Mr. Althouse; Mrs. Williams was brilliant in the "Mad Scene" from "Lucia," and Miss Bryant was effective in a song group.

Messrs. Althouse and Werrenrath and Miss Bryant contributed notably to the artists' matinée on Friday along with Miriam Genevieve Dowd, a talented pian-

ist. The Boston Festival Orchestra, John W. Crowley, principal, provided interesting numbers and Mrs. Anna Melindy Sanderson was an able accompanist. Mr. Werrenrath's offerings included a manuscript song, "Witch-woman," by Deems Taylor, while Mr. Althouse won favor for "All in All" and "Here on the Brae," both by Dr. Jules Jordan.

With the production of "Faust" in concert form by the Nashua Oratorio Society, Mr. Hood brought the festival to a triumphant close on Friday evening. Mrs. Williams was an entirely satisfying Marguerite; Miss Bryant was happy in suggesting the characters of Siebel and Martha; a Faust of beautiful tone was presented by Mr. Althouse, with especial success in "Salve Dimora"; Valentine received intelligent treatment from Mr. Werrenrath and Willard Flint made a Mephistopheles of sinister, picturesque power.

Every seat in City Hall was filled for this performance and there was much applause for the chorus, which took full advantage of its opportunities in the Gounod score.

Mr. Brewer Composes for Annie Louise David

John Hyatt Brewer has composed a "Reverie" for harp and organ, which is dedicated to Annie Louise David, harpist. It will be played for the first time at the Lafayette Avenue Presbyterian Church of Brooklyn, of which Mr. Brewer is organist, on Sunday evening, June 1, by Mr. Brewer and Mrs. David.

Rudolph Ganz will play some of his own pianoforte compositions at the Swiss Composers' Festival at St. Gallen in June.

THOUSAND ATLANTA CHILDREN IN MIGHTY CHORUS PROVE VALUE OF PUBLIC SCHOOL MUSIC TRAINING



Atlanta Chorus of School Children Who Sang Folk Songs of Various Nations in Stirring Concert, Under Direction of Kate Harralson

ATLANTA, GA., May 12.—Nearly one thousand children, selected from the eighth grade of Atlanta public schools, sang in a mammoth chorus at the auditorium Friday night, while the seventh grade pupils of eight schools made up a

smaller chorus. Parents and friends made up a big and interested audience.

The children sang splendidly under the direction of Kate Harralson, director of music in the schools. Miss Harralson spent months in drilling the chorus and the concert was a wonderful success.

The program consisted of folk songs of America, England, Scotland, Ireland, France, Wales, Austria and Italy. Dr. Percy J. Starnes, city organist, played the accompaniments on the auditorium organ.

Much attention is being given the musical training of children in Atlanta's public

schools, and Friday night's concert gave glowing evidence of the success with which the work is being carried on. The elementary principles of music are being taught in all the schools, and it is planned to give public recitals every few months as a stimulus to the work. L. K. S.

HAMMERSTEIN JIBES AT METROPOLITAN

[Continued from page 1]

of production rights of operas worth \$200,000, and all the contracts of world-renowned artists, worth hundreds of thousands of dollars, in addition.

"Not contented with all this, you induced my son, Arthur, to be a party to this agreement, in which you bar him from being interested in grand opera for a term of ten years, for no consideration whatever.

"I am not pleading the baby act; for forty years I have been connected with

mercantile and artistic ventures on a gigantic scale, and never have I been accused of having broken a contract, or not having paid one hundred cents on a dollar, or having premeditatively wronged a human being.

"In your Jesuitic letter you refer to the proper time in which you will take legal action. The proper time is now, right now; you must not hesitate; you must not hide behind a plea of insufficient evidence. I will help you. Here it is!

"I have purchased the Lexington avenue property in my name; I am erecting an opera house on the same in my name; I intend to devote it exclusively to grand opera all the year round. I have made and I am making contracts with great artists

for this sole purpose in my name. I intend to devote the edifice solely to a per-

manent institution for grand opera in English at \$3 the highest. You, twenty-four hours after my announcement to this effect, announced the creation of another institute at \$2 the highest. Under the guise of philanthropy you, nevertheless, solicit alms from the public, inveigling the Mayor and others in public authority to further nothing else but a sinister scheme to destroy my absolutely financially disinterested efforts in a noble cause. Consequently, I will produce grand opera at certain periods at \$1—at others at \$6 a seat, in any language, excepting one particular one which your conduct deserves but which is unfit to be printed.

"If there is any evidence you need to create the proper time for legal proceedings immediately, it can be had from me for the asking.

"In other words, and as a matter of vulgar fact, I have a tumultuous desire to kick you into court, so that in time not too far distant I may experience pleasure unalloyed and joy exotic in seeing you kicked out of it, with aid of judge impartial and jury most intelligent.

"In the meantime, consider yourself dismissed without a bow.

OSCAR HAMMERSTEIN.

From Philadelphia comes the report that Mr. Hammerstein is looking for a site for an opera house in that city, but he will not go ahead with the erection of a building there until after his differences with the Metropolitan are settled in the courts. His building in Philadelphia would, moreover, be contingent upon his obtaining a fair price for his London Opera House.

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